

"ChimpstHREE"

from GIRLSCHOOL:kelly andy



Kelly Johnson: Girlschool

CHIMP S #3

month of birthdays

promise ring

red monkey

punk rock feminism musings on a romanticized past feelings of boredom and displacement unsubstantiated notions of superiority and a heightened dorkiness



chimps numero tres. i have a feeling this is going to be a real convoluted read. i started it at a point in which things seemed in an unavoidable state of stagnancy, a time of empty promises and forced words. so some of these words will reflect this; the fact that i got so many kids to contribute i think is indicative of something... boredom? yeah, but it seemed as if it was more to do with me than my surroundings. things around me didn't seem any more or any less dull than is usual around these parts. hollow possibilities and all i could listen to was unwound stuck in the middle of nowhere again. that is the explanation for the heavy laboured nature of some of the text, it might not even notice, but it seems so apparent to me. anyways. i think i am feeling a lot more positive or at least more open to

things. i am writing this in london, and everything seems more fixable and less entangled. so; whatever, i felt the need to account for that. two things to do with the future of the chimps; good news first, number four is to be a split issue with werewolves #3, which is my friend katie's zine, you can order number one or two off of her and you should do. also with rockpool which is kay's zine from last summer, which she didn't print up. the kids need to see both of these publications, they are two of the raddest zines. no lie. and i figure this will be out in january 98. write for info. bad news is that i think the printers i use is becoming a bust, so unless i find a new scam i have to find a way of

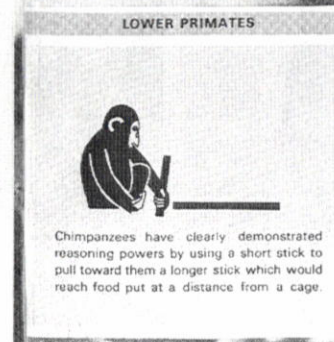
raising money which i guess will either be to raise the cover price, or to try get advertising. both of which i would prefer not to have to do, if anyone can help me with this, write. (if you know a cheap printer or (preferably) another scam (in england) or if you are interested in advertising. i will find out more soon. nothing is definite, the printer thing might be ok, but things are getting a bit crazy.) moving back in with my mother for the summer, working a crappy job. no shows because of my

unconnectedness with the london scene, good friends and fucked up friendships, too much treats, not enough money, skating the vert without pads and eating shit....usual summer action. one other thing is if you wrote me over the summer i am sorry i have taken so long to get back to you...i have been slack re:picking up post and also have been kind of moving about the place, so communications are strained and irregular. but by all means write me and tell me what you think of this. e mail: j.gibbon@brighton.ac.uk / or layla c/o po box 2804 brighton bn22au uk one kind of funny thing is that i am having to get used to being around people again. brighton is all about acquaintances and long periods of solitude, things seem more life and death, more concentrated and weighted. london is all about having too much to do and not doing anything. everything is on your doorstep so to speak, so it doesn't seem so obligatory that things should get done. the convenience of things take away from their importance, so things that you missed living in a small town by the sea pass you by anyways. and all the usual stuff, like it being a month or two away to my twentieth birthday, a week away from flying to california with two of my best friends, a day away from playing our first show as elle touer, a month until school starts again...so. moving back to london for the summer after everything has changed so totally and irrevocably and then now going back to brighton things will be in a similar state, cheryl is going to america for a year, maybe we are going to move in with lara, this kid wrote me from boston and said he was moving to brighton, and greta is moving there. shifts and changes. the stuff of life. from manic boredom to violent happiness to a compromised contentedness. where maybe things didn't turn out as they should have, but you have to hang on for the ride regardless. and other such high school level philosophies...write me. listen to lynrd skynyrd, huggy bear and happy go lucky. autoclave, lee morgan and the cold cold hearts. unwound sleater kinney and lync. me and esme want to go snowboarding so if anyone knows what the rumpus is on that, they should also write to me. bearing in mind we have no money.

Ozzy Osbourne

chimps#1=ian mackaye, ian svenonius, girl skaters, and incoherent rambling about various subjects plus bitching about the scene.
chimps#2=vss, vique simba, girls that write graffiti, plus usual junk.
zines cost 60p each, 2 bucks to kids in other places, write for availability.
send me zines for review. and mix tapes, i am so into mix tapes. also if anyone has a copy of this chet baker record called chet's holiday, on which he covers billie holiday songs could they dub it/sell it to me? also looking for later 60s cannonball adderley live records. and i want recipe zines, i want to start cooking. write me. i want to thank everyone that did anything to help the perpetration of the chimps army and nation and exclusive swiss bank account, maybe i wont lose money on this one. especially to contributors, distribution, printers, the scene, the kids, the unanswered letters, reviewers, my mother, bands and zines. fuck everyone else. extra props to helen 'dirty' white.

IN THE MARINE CORPS, I was a public-affairs officer assisting the recruiting effort in North Carolina. Once, I asked a young Marine who was re-enlisting why he was returning to the Corps. "There's no one in charge on the outside," he explained.

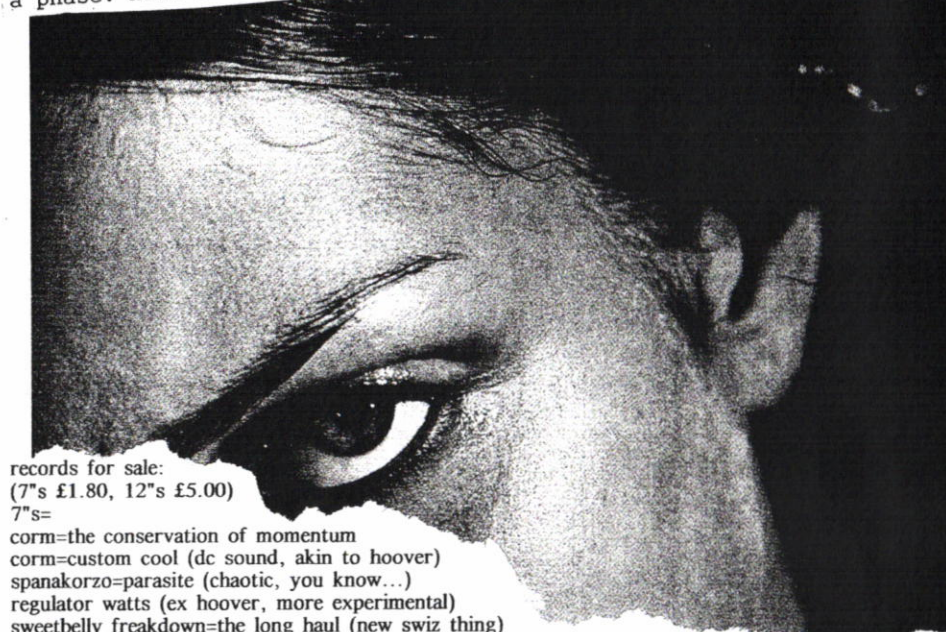


KEEP A CHIMP WARM THIS WINTER

there's nothing worse than other people's good times.

Lenny/Motorhead

so. i am trying to write over a long period because so much of this seems to be about a present mindset i am in, that maybe i dont want the whole thing to reflect. because i feel so down hearted and cynical. im hoping it's just a phase. here's to hope and breathless laughter and naive ideals.

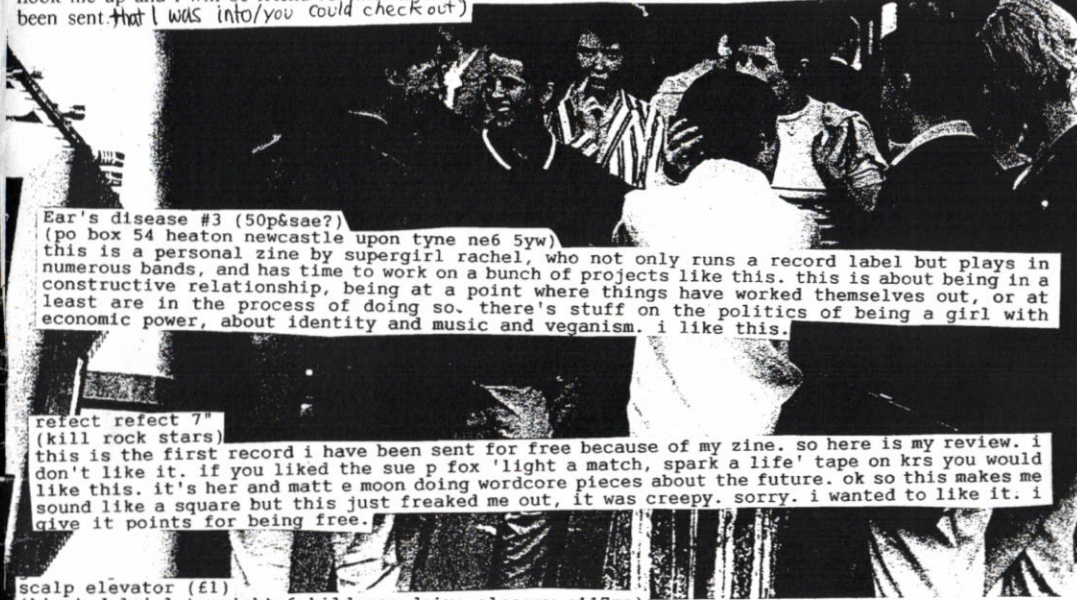


records for sale:
(7"s £1.80, 12"s £5.00)
7"s=

corm=the conservation of momentum
corm=custom cool (dc sound, akin to hoover)
spanakorzo=parasite (chaotic, you know...)
regulator watts (ex hoover, more experimental)
sweetbelly freakdown=the long haul (new swiz thing)
frodus sound laboratories 7" (dc spazzcore drummer is in battery)
~~the dawn=second sun (metal, but sabbath stoner rock, ex dead wrong.)~~
~~the pendulum floors 7" on villa villa kula (crazy, 2 girls in their bedrooms, taped on a walkman)~~

12"s=
~~the republic of freedom fighters on mountain/linkwork (chaotic emo, maybe like a more emo gravity record)~~
~~ordination of aaron=immersion in a 90 mph world (yeah it's emo, native nod policy of 3 style)~~
~~kerosene 454=came by to kill me (dc sound using hoover axis)~~
~~mineral=the power of falling (been compared to sunny day real estate)~~
~~born against comp.cd with 10" and 12" (£5.00)~~
swing kids/spanakorzo 10" (gravity style vs as stated before, not as crazy as swing kids...)(£4.00)
cheques out to L. Gibbon.
i will trade/pay for the ~~cherry gum~~, christy front drive first lp, capn jazz 7"s, circus lupus first 7"
and picture disc, any of the chainsaw tapes, and also copies of these zines=jigsaw, germ of youth, kill
the robot, and gunk. there's probably more stuff but i can't think.

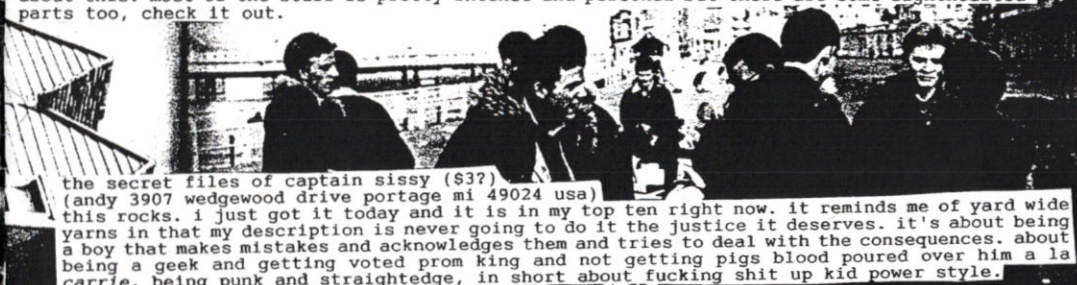
commit themselves to something that could equal ridicule. staying silent, and in the role of the spectator is so much easier. fuck that noise. and i know maybe i say the same things throughout this zine, that is because it is so important for girls to find their voice and use it. so. with that i leave you, maybe for the last time. there is a lot of text in here, as stated before, and i hope some of it speaks to you in some way. i have made a list of stuff you should check out, distros and zines and such. read steinbeck's letters. don't be put off by its volume, it is one of most incredible books...if anyone has the abc of reading by ezra pound hook me up and i will be friend for life. layla. (these are not reviews, just short descriptions of stuff i have been sent. ~~that i was into/you could check out~~)



Ear's disease #3 (50p&sae?)
(po box 54 heaton newcastle upon tyne ne6 5yw)
this is a personal zine by supergirl rachel, who not only runs a record label but plays in numerous bands, and has time to work on a bunch of projects like this. this is about being in a constructive relationship, being at a point where things have worked themselves out, or at least are in the process of doing so. there's stuff on the politics of being a girl with economic power, about identity and music and veganism. i like this.

reflect reflect 7"
(kill rock stars)
this is the first record i have been sent for free because of my zine. so here is my review. i don't like it. if you liked the sue p fox 'light a match, spark a life' tape on krs you would like this. it's her and matt e moon doing wordcore pieces about the future. ok so this makes me sound like a square but this just freaked me out, it was creepy. sorry. i wanted to like it. i give it points for being free.

scalp elevator (£1)
(kirst dalziel topright 6 kildonan drive glasgow g117xa)
'a little zine about life and death.' the quote on the back cover of this beautifully put together zine sums this up nicely. i wrote something for it that i guess falls into the 'life' section. it's all pretty interesting, different people talk about what life means to them, and what death does. kirst works in a mortuary which is what inspired this creation, and she talks about this. most of the stuff is pretty intense and personal but there are some lighthearted parts too, check it out.



the secret files of captain sissy (\$3?)
(andy 3907 wedgewood drive portage mi 49024 usa)
this rocks. i just got it today and it is in my top ten right now. it reminds me of yard wide yarns in that my description is never going to do it the justice it deserves. it's about being a boy that makes mistakes and acknowledges them and tries to deal with the consequences. about being a geek and getting voted prom king and not getting pigs blood poured over him a la carrie. being punk and straightedge, in short about fucking shit up kid power style.

yard wide yarns. travis sent me this zine, and i meant to write the girl who did it, but then she wrote me herself as if by chance...this is one of the best zines i have ever read. skating, teaching, poll working, punk rock. everything looked at with such humour, intelligence and depth. jessica is so punk.
po box 12839 gainesville fl 32604 usa (send maybe like 2 or 3 bucks?)

puberty strike and werewolves are also out of sight, but they are name checked throughout so you can do some detective work. here are the people that carry this zine.
class=simon 5 peterson terrace east kilbride glasgow g75 oha scotland
spread=sally and isaac flat 2 1 ascam rd cambridge cb42bd uk
heroes for today=seth 2007 east 3rd tuscon az 85719 usa
simba=vique 30 park view avenue leeds ls4 2lh uk
(not sure what distro is called, either does it tho.write:po box 68568 360 bloor st w. toronto ontario m5s 1x1 canada
words as weapons=3901 wedgewood drive portage mi 49024 usa

this is an extension of the introduction. which was written about a month and a half ago now. i wanted to talk about some general things to do with printing, the ladies within punk/hardcore scenes, and the content of this zine. i think the print situation is ok now, which probably doesn't mean much to you, the reader, but it had me freaked out for a while. back issues are unavailable. i have a few of each issue left now having just got reprints, but they will be gone in a few weeks so there is so point in trying to get them from me. distros might still have them though; i will put addresses of the ones that carry this somewhere. the content of this zine. there is a lot of text. and a lot of it i have wanted to change about thirty times

already. but i am trying to keep it all as it is. i don't know how this issue will read and i am trying not to think about it too much. stop myself from getting all caught up in the presentation and aesthetics of the words...to divorce myself from this issue. it is all final, and complete. the end of the world. looking back

at the end of the world. so, the other thing i wanted to talk about is something that has figured heavily as subject matter in this issue. girls. i just got like 10 chimps related letters today and not one of them was from a girl. although i got some really awesome letters the aforementioned fact has really freaked me out.

what am i doing wrong? my zine, if not aimed specifically at girls, is written from a girl's perspective, so i have no idea why girls are not responding. this brings me to another point of contention. girls taking an active role within our punk rock communities. or not. so this kid came up to me and said that the only reason mrr gave me a good review for the last issue is because i am a girl. (chimps 2 and werewolves 1 got 'dope-ass' reviews in the last issue of mrr-furthering the connection.) apart from making me feel dumb this kid actually made me think about why there aren't more girls doing what i do... there are lots of girls involved within the hardcore and punk scenes, it just seems as if every zine i get sent, every record i get sent, every letter i get sent is by, from or for boys. girls are still so sidelined and when they (we) do do stuff it gets marginalized or belittled. 'it's just a girl power zine' 'yet another grrrl band /zine/project' some boy was talking about how all the grrrl bands just sound like bratmobile and all the zines read the same. we

were like, oh and what about all the hardcore zines and bands that copy ulyssesean aesthetics, or victory records aesthetics or the layout of antimatter zine? if there is a problem within grrrl culture with zines and bands being homogeneous then surely it is indicative of a problem within punk culture in general? and if girls ideas and projects are written off like that then no wonder girls don't want to get involved, and

me, is the way that genres of punk adopt certain mannerisms and dialects. and their aesthetics are so particular and defined. and are so infrequently deviated from. there is not much variation between one sxe kids zine and another's in terms of certain aesthetics and ideas even in the basic make up of content. certain things are discussed, in a certain way, using a certain layout. some zines transcend these scene constraints, a prime example being kill the robot. simba too. i think they do this because they acknowledge

that they have an affiliation to sxe, at the same time their work is not defined by it...also; why are bands called sxe bands? does this mean they sing about being sxe? or just that they are sxe? singing about sxe seems pretty uninteresting to me. another thing i have been thinking about riot grrrl literature. the way it uses certain terminology and subscribes to such specific aesthetics... especially in the way class and race are discussed. (privilege.) i find the 'support group' nature of communication to be so limiting possibility wise. i question whether or not it achieves anything, it's good to open up discussion. but is it supposed to be a session of open wound comparison? what next. where is the action. iwantmorestrategy. (it reminds me of a

chat show, you are more valid and important the more fucked up you are.) discourse is important, finding your voice and using it, but what happens next? speaking as a working class girl i find the class discussion to be pretty patronizing and alienating... (katie has just said that you can't 'solve' a lot of the issues that are discussed, which is totally true, i don't mean girls should just shut up or that things that are unresolvable shouldn't be tackled, just that i think the discourse is getting a little stale and it's time to look ahead. also katie thinks by using the term riot grrrl i am dissing what it stood for, like it's past or something. i am not at all. i think it's important to question what is going on in order to move forward and prevent a movement from becoming stale and irrelevant. i am totally pro grrrl. i was involved with riot

grrrl from about 1992 till 95ish...the girl germs zines and huggy nation literature is my total inspiration...it's just i have a problem with the way it all seems to be about middleclass white girls and their problems with guilt...but it could be about so much more. it's cool that the discourse exists in that it's cool women are in communication with each other at all. these are just things that i have been thinking about.

and maybe it is all irrelevant and petty. i have been uninvolved in the spectre of punk rock as of recent times, have been away from my po box and the influx of mail, and from shows, and from community. brighton has so much more of a punk rock community than london. even if the aesthetics are hipper in london, the kids are so unconnected and the air is one of cool rather than enthusiasm. (in brighton last week i went to a punk rock picnic. we listened to the rezillos and skated down hills and lay around and talked shit. frisbee and vegan treats; vegan blt-hell yeah. some got slowly drunk. some collided with ground and various other obstacles whilst catamaraning down hills on skateboards. there were about 10 of us. it was nice; you could see the sea from the park; as you pushed off from the top of the hill the sea

glistened and beckoned. but how cold is the sea in brighton? and how much sewage do they pump into it? this surf boy helen knows died from sewage poisoning there. one thing that was rad was listening to hardskin, new wave of close shave, and singing 'spent all day in the fucking pub cause i'm a cunt a cunt a cunt a cunt.' and also going down the years, the metal club (the hungry years. rocknfuckinroll) and this scary old hescher came up behind me when i was doing some corny air guitar so we did back to back air guitar. fuck. to number of the beast. I don't even know when shows are on in london. no one has ever approached me at a show here, the atmosphere at shows does not encourage this. community is based on record collecting too much, i mean i am into records as much as the next kid, but talking about integrity on green vinyl instead of what you have been thinking about? that is not community enough. now i have to go hang up my work uniform to dry. i am hoping work doesn't want me tomorrow so i can skate the vert.

went to the vert ramp and taught these kids how to pump up to the coping and i know that within a week they will be better than me. my life is one of reasons and excuses for why i am not doing what i want, what i could, what i should...

did i get shit together and do an interview with rachel in here? if not it will be in the next one. rachel is the singer and the bassist of red monkey she also does slampt records with pete who plays guitar. red monkey is easily the best band slampt has ever put out. i think red monkey has a 7" on slampt and something on troubleman soon. mrr described them as a mix between gang of four and circus lupus. i heart the red

monkey. and i will put lots of words to this effect. to fill up this space. the red monkey. the red monkey. touring america this autumn. we will tour with them too. elle touer=my band. red monkey=my heart beats in time. write to me. send me fisticuffs bluff things too, i have the troubleman thing with carbomb. but i

want more. more fisticuffs bluff. the kid seth that i interviewed in here is putting out an emily's sassy lime and skinned teen 7" i believe. maybe with two other teen bands too? tho i don't know. but you should check that out. kathi from bikini kill said she would do a postal interview so maybe that will be in the next one or even this one. if it happens. this is a collection of information. like a shopping list maybe. a credit card bill. i am twenty in 3 months. how fucked up is that? so fucked. i am no longer going to be a teen. what will i do as a last desperate measure to reassert my youth and to run away from being consumed by generation x? not much. fucked up. guess what. twenty. t.w.e.n.t.y. katie was twenty last week. we went to see jurassic park 2 and i cried because i was so scared. (wuss) the dinosaurs were fuckin awesome but the film was not. we ate chilli cheese fries with guacumale and sour cream. i gave her a clickitat ichatowi record and kay gave her a zero skate video and helen gave her a card she made that sang when you opened it. today at my work at this stupid yuppie bar in a stupid yuppie office they played kraftwerk on the video screen (the model) kraftwerk is the best. usually they play men at work and the police. i rocked out. well i didn't. i served drinks to arrogant assholes who drink whiskey at 11am. we have to serve it a special way so they don't feel that they are in a pub. (because all the yuppies need to feel like we think they are special. because they are special right? and i am just a girl in a short skirt with a fake smile that serves drinks. that is me. that is all i am to them.) dumb dumb dumb. i will become a propagandist for straightedge. i was reading this seventeen magazine, and it had this article about how all kids in america have to do is smoke the weed. this also made me more inclined towards inflicting the kids with sxe propaganda.

(doazine.draw.paint.read.dance.kiss.flykites.skate.rideabike.rockout.bowling.tablefootball.naturetrails.
playbluespianofunkguitar.write.carbootsalefleamarket.swim.resistpassivity.)

but so what. fuck the kids. they can get stoned their whole young lives and then work at the bank or at the burger bar service industry economy...and then join DARE and then put 'don'tmesswithtexas' bumper stickers on their trucks and wear wraparound oakley reflective sunglasses. fuck the kids. fuck the kids. ftk. one thing that is interesting to

my top five star wars tazos

- *****
- 1)no. 20=Luke and Yoda
 - 2)no.17=Luke and R2D2
 - 3)no.08=Luke Skywalker
 - 4)no.12=Luke Skywalker on a tauntaun
 - 5)no.36=Luke and Vader.
- by helen white.

this is being written whilst waiting for chimps 2 to come back from the printers. I am feeling kind of wifed and juiced up like a mack truck. the new thing to dismiss kids with is whatever whatever whatever. those 3 words for when you wanna...but I actually have some specific stuff I have to say in this space. In fact I've forgotten what I'd intended to talk about. so instead I'm going to talk all about how much I love the promise ring. it is so unreal. I really was not into this band in any noticeable way then suddenly now I'm total obsession style about them. I know it's the hip new thing, but for real this kid is seduced by it all. the new deal. ok so I remembered what I wanted to talk about. closure. well part of the reason I am writing this is because I've forgotten what chimps#2 holds within its pages, it's with the printers and I deleted it all from the disk. it has been a while since I looked at it, and now I'm committed to print. and whatever. I have no idea why I wanted to talk about that really. but I wanted to. so I did. for the first time in my life I was given a bunch of money and I totally blew it all on crap. I decided it was because the only time I have ever had money before was birthdays so it was like everyday was my birthday with the student loan I took out. and now I am eating soup and pop corn everyday because I had to have new trucks and books and records everyday and tons of other stuff that I cant even think of. oh yeah the bmx this kid sold me. I mean...duh. I talk all this hyper political shit about how we all have to give a shit and think about what we do and what we say and yet I am the one with the least amount of discipline with my shit talk and my endless wallet. yeah baby hypocrite all the way. till death motherfuckers. this chimps is gonna be so thick and every page is gonna have subliminal messages all about how chet baker is my crush and that is all I have to say about that=i think I photocopied him in here. he is love plus one today. don't die is what I'm about. that is my hidden message. watch yourself. and just because I don't do the drugs or the smokes or the gin and juice doesn't mean shit because you can take your straightedge revolution out of my sight and out of my mind. it is all about working shit out for yourself not following someone else's rules. and yeah what if today I want to go and drink jack daniels till I feel like fuckin bukowski at the races. and what if tommorrow I want to beat the girl up that blew smoke in my face at the show. both things are improbable. but not impossible. just for the taste of it. she said. (oh yeah so now i am the internet kid. hogging the school computers to look up something that might make sense. the straight edge pages are so cheesy and boring. surprise. i like the chainsaw records site, and caulfield records and braid and jawbox sites too. those are my recommendations.) it's all about seeing kids that you made out with one time and making them run away. and it's all about kissing in general and crushing kids(in pairs.)but anyway I am just rambling onwards in this, waiting for the future to happen and waiting for the money to flow again so I can go and get more

I have plagiarised this from channel 7 zine, which came out about 4 years ago, it is by corin tucker, and refers to when she was in heavens to betsy. I put it in quotes because it's her words not mine, and because I did not ask permission to re print it. (sorry) it's written exactly as it was.

"I love my band..."
I play guitar and sing and write all the lyrics. I write about my life.
because I could never write a song called 'sexism is wrong' 1) because everyone can nod their head to 'sexism is wrong' because they don't feel threatened or in any way personally challenged... 2) because men can totally relate to a woman talking about statistics of sexism or a logical explanation of sexism... so many women are made to talk about sexism in a non emotional logical way because of women who are emotional are seen as hysterical bitches. 3) because letting people know how something feels brings them closer to the experience. showing your anger and feelings challenges people in a personal way.
so for all these reasons I choose to write about my life for myself and because I think there's something to be learned from other people's experiences...

the way that a lot of people, mostly men/boys respond to my work and my band really bothers me. my band will play a rock how somewhere and people will just sit there like they are watching T.V. it feels really gross to scream your guts out or sing a sad song and have some man watching you from his easy chair, totally unresponsive. this bothers me almost as much as being harassed on stage, because at least then I know what I'm dealing with.
IT'S NOT ENOUGH that boys say they are just trying to listen and learn, soak up the great knowledge that spouts from my pores. I don't think any sort of change was ever handed down by anybody—it was always fought for.
being silent. just watching. just consuming is an action and a choice. it's letting other people do all the work.
this is not L.V."

I am putting this in because it explains everything. I have been put through a lot of bullshit recently in various interactions (with both boys and girls) which has made it impossible for me to just shut up about that political crap, because this is not talking about feminism from a purely academic outsider viewpoint. as a girl (for me; in my case...) it is not possible to be fliprant about life and death matters. to refer to feminism/sexism matters (mylife) in abstract terms as if it is something separate from my day to day reality, that I don't have to deal with too much is not possible. because everyday something happens that makes this the case. because white middle class males can do this, because they don't have to deal with their every move being of paramount importance and an exact representation of who they are. naomi wolfe (in 'fire with fire') talks about the way, during the 80s feminism recreated into the academic world, as a form of defense against criticism, and thus how women started regarding it as being irrelevant to their lives. the personal is political. after every 'political rant' in this issue I have wanted to place disclaimers; to somehow soften the blow so to speak. it's easier to write about feminism in abstract terms, because it doesn't implicate oneself; it makes your anger seem more sugar coated and safe. so far most of the things I have written for this have been politically motivated, provoked by certain incidents in my own life that have made me feel powerless, stupid, and as if my so called reputation has been tarnished. I am finding it difficult to talk about things as they relate to me personally without feeling like I should have shut up 5 minutes ago. fuck that. so when I was digging around through my old zines, this piece of writing summed up so much.
this is something I wrote a couple of weeks back, that I think relates to it all too:

it's ok! I know I am an asshole!

I am going to try and stop giving 12th grade political seminars. I know there is no point. no one is going to listen or think I could be talking about them. and most of the time they aren't going to be obvious and if kids haven't already tried to change the way they treat other kids they aren't going to because of me. I think all the stuff I talked about is important though. I am not backing down on it. trying to hold onto something solid. everything appears to be moving and changing around me/ despite me. someone once told me that I had stayed pretty much the same since I was 14. if that mean sure, probably superficial aspects of me have changed. and maybe that is why I don't feel stagnant; great. I'm still a fucktard in my relations with the opposite sex, not allowing kids to come close to me without having to get the hell out. righteous fucker. I'm still as elitist as ever, as anti social, as foot in mouth as ever. still clinging onto the gloriousness of a reconstructed past, and whatever. this is the complaint. oh self analysis all the way so overstated and pointless. the economics of a poser.

ed templeton

and impending school deadlines and futile crushes. kisser boy kisser girl, warm like capn jazz lyrics and comforting bullshit, but it is ok because there is still table football (fubball) and betting on the horses and the beach. yoda on my mind. geography is an obstacle but maybe it is also a solidifier of things. juice cakes cookies kissing. you could read about jazz, there's this dimestore novel I got, man walking on eggshells which is mindboggling. john clellon holmes also, and I'm sure there are others to oblige you. read read read read. I got a radical zine called rafterrock and if anyone knows what the rumup is on getting issues of this they should tell me. if you want to distro chicks write me. killedbitchdiedloved. I wrote said she would copy me kill the robots but I do not know if that is still going to happen. I have other issues of that they have to write me, and number one and number six, and if kids have also jigsaw zine, also I want germ of youth and gunk zines. but apart from that I just want zines, then you should fuckin know what's up and if not zines that are just like a sex version of maximum rock and roll but even more boring, but zines that are about fuckin shit up kid style or about whatever really, time to stop soon. I wonder how much of this gas is going to make it into print. right now I am wondering why I write any of this down and for whom. I spit soda down my jumper and I like sappy music and I haven't kissed anyone for so long, but that's ok. to write is to exist, to write is to clear up some of the confusion. just the pure act of writing, makes everything seem different, sometimes better, sometimes worse, but always different. the end.



this kid reviewed my old zine in extent and I have no idea as to how he got a copy seeing as the zine was one I did about 2 or 3 years ago. also this boy wrote a zine review for chicks number one in which he dished me for laying into the apathetic white boys and their sxe applemac clean format revolution. because really what we need is another zine made up of reviews and photos and boring interviews with jocks. so it's cool for boys to be 'angry young men' or whatever, but if girls get pissed it's just bitterness. well kid, your shit sucks. and I'm not gonna apologize for having an opinion. so like women are nature and mother earth and men are conflict and anger. and if not these definitions then you are a fag or a sissy and I am a ball breaker and a man hater. and going against nature. I don't buy this 'nature' crap, natural to whom? not to me. the whole thing of women are from venus and men are from mars is so lame that I am not even going to go into it because if you are reading this then you should fuckin know what's up and if not then go educate yourself. andre lordie, bell hooks, maanami wolf, gloria steinem, germane greer and whatever else whoever else.
you're a vegetable I hate you you're a buffet they eat off you. (actual michael jackson lyrics) one other thing I want to address is getting dished for the sloppy layouts. I do not have access to a fancy computer, only a basic word processor which will just type words in a couple of fonts and that is it. just words and a glue stick and some scissors. and if that is not good enough then I will remind kids that punk rock is not about looking like rolling stone. I do not dispute that good design is nice, but you know, lay out versus content? no question, right so. by the time this will have come out it will have been a year since I moved to Brighton, a year since chips number one came out and probably a year since a bunch of other influential events in my life happened. this zine is summer, number one was winter, number 2 is spring and then after that I don't know anything at all. summers used to be about skating everyday all day and now I have no idea what they are going to be about. skating used to be the defining aspect of my life, and now, gradually I think something else is replacing it. I still love to skate but now it's not about skills it's about what it represents to me, about childhood and adulthood and how this activity transcends both of these complex (for now) statements. the greatest summers of my life, and my best friends evolved out of this useless wooden toy and now that it no longer has quite the same significance in my life I am wondering what is going to be next. although I can still fuck shit up on the crouch end vert if you know what I am saying. summer summer summer self criticism and self indulgence. lists of stuff that will hold true... today? not even, this second, this moment, but that isn't important, none of this is. but I'm gonna shoot the shit for a while because of summer rain

the negation of social facts is a frightening thing, sorta like killing a bug or blowing something up for the first time and realizing that something no longer exists because of you. when I first got into hc it was such a experience for me because I suddenly realized that there was this phenomenon of kids all saying fuck you to the way things were. this was no golden age for youth culture, but it felt alive in a way that the scene doesn't now, as if all of us are just resigned to the way the world is. I want to experience terror again.

the increasing ease with which signifiers become detached from their original context and become (re)circulated will continue to pose a problem for any youth culture which fancies itself subversive. it's happened to every movement which set out to change things: students in the 1968 uprisings, the feminist movement, punk rock. in a culture organized around information, images, and their increasing commodification, strategies which rely upon the creation of new signs are doomed from the start. but even more irritating is the dilemma of determining what isn't futile. I hope I'm wrong, trust me.

the promise of revolution has always been a vague and tenuous matter with raging youth culture doing little to help sort it all out. post-structural musings in the seventies seem to me like horribly dated tracts with silly anti-anti-utopian dreams, like where they pretend that demolishing narratives of progress (marxist, Enlightenment, or otherwise) that they can supplement in their place a world of infinite movement, in which everyone is able to constantly shift their subjectivity, their relations, themselves. A sort of utopia of vastly recreated narratives; perfect mutability is the ostensible goal. Odes to anti-hierarchical forms of (non)organization splay across the texts. You want to see who writes about non-hierarchical structures and flexibility today? Go to the business section of a bookstore and you'll find loads of books lauding these new "revolutionary" management techniques, in which constructing rhizomatic networks of people and information is seen as the best way to maximize profit.

Endless circulation and movement are the new code words of the spectacular order, of neo-capital gone mad, so to say. The dream of the post-structuralists will come true, we will be able to become whoever we want, because corporations will be able to sell it to us. What we create for ourselves will be thrown nearly instantaneously into media circulation, wresting it from its original context, thrusting it into a forever becoming-fashion of detached signifiers. Instantaneity is so totally obvious today that it needn't even be demonstrated; but what needs to be pointed out is that the strategies of the past are over. Subversion will never be the same.

Pete Rojas wrote this. you can contact him care of me...

subliminal: i wasthechilddrummerinbold.

all my stuff is packed up; I'm moving house again. after a year of responsibility, empty crushes, solidification of old friendships and the sketchy beginnings of (not so many) new ones, fighting, confusion, and of course, goofy chuckling...time to think back on the past year and wonder about the speed at which it passed me by. everything is different, and i have to go home and confront this fact. go back and talk to kids who started talking in different tongues from me quite a while back, only now i have to deal with this. it's no longer something i can brush aside because of distance. but in all reality right now my biggest concern is whether i should make do with toast or go for some pizza. booker t and the MGs and fucking frank sinatra. it's a mix tape so if i want pizza then i can take it with me. sinatra and time is tight. (but, yeah, let's talk about privilege. right, so i am going to pizza and i am in debt to more than 4 people or organizations? yeah let's talk about privilege.) anyway; i was the child drummer from bold. summer is going to have to match up to all expectations. summer is going to have to be a fuckin revolutionary event, to surpass all that have come before and to give something for all that will follow to beat. to set the record for inspiration point kodak moments. (for moments of clarity and rediscovered kicks.) for trash that carries weight because love has given it to you; it becomes a signifier of kissing goodnight while the kids in the street hurl eachother down hills in shopping trolleys. oh! more than a feeling. because you aint seen nothing yet. at any rate. and anyway. this is a continuation of the above sentiments. sentimentality. crying whilst walking down regent street. washing up the dishes in an empty house. but i am now writing from the room in my childhood home that i have returned to...and everything is different but still somehow the same. tomorrow me and cheryl will take the bus to the punk show at the one in twelve, where maybe the infamous month of birthdays interview will materialize. yesterday katie and me watched party of 5 and got super into it all, the drama! the tragedy! the beautiful people! we spent the day band practising. it was all very life affirming. i am listening to my favourite policy of 3 song, think it's called boy aged 9 canyon or something. the aforementioned 1 in 12 event promises to be rocking although the only bands i am into that are playing are bob tilton, and month of birthdays but regardless. things will happen. events will escalate. the sun just came out for the first time in 3 weeks. that indicates something. right now i am making mix tapes over all the old mix tapes. so i can walk in time to new combinations of old songs. (someone called me a cheesy straightedge kid. how good is that? for sure i am the cheesiest kid, and i guess i am sxe. so be it. i am a cheesy sxe kid. i own up to that.) i am actually waiting for correspondence right now, which is a position i can't remember ever being in, in that i

am so bad at writing it's usually my turn. not no more. ignition is the new background sound. setting the mood. write me fuckers. i will absolve you of sin. kim is going to fix up my bike and katie and me are going to skate vert. one gross thing that we (katie and i) were let in on is the notion that women shave their legs to achieve a childlike hairless state. that is fucked. but more than that it's super disturbing when you consider the implications. are women shaving their legs for their own benefit? I don't think so. so women shave their legs because it's something that is required of 'us' by society (men.) so it's socially acceptable for women to look young as possible, that is a given. i mean just look at cosmetic advertising, it plays so blatantly on the fear of ageing (age is unattractive?) and wrinkles and grey hair. but then for women to actually desire a child like

body seems to have sinister implications. children aren't independent, are reliant on others for their needs, are powerless, aren't grown up and are supposedly innocent. which all imply a kind of inferiority; if women exhibit these characteristics to what extent are they equal? women have been fighting against the notion that men are somehow a paternal authority since the birth of feminism. and if beauty practises reinforce these notions then we need to question how important they are. how much importance we place on rituals that enforce patriarchal ideas that older women serve no purpose except to be the butt of jokes. fuck that. my mum just said that hairy legs on women are man-like. hair on legs shouldn't be gender specific! it's a totally natural bodily function for both sexes.

groundscore is my favourite new term, it describes a period in which you are down on your luck and the only riches you are likely to come across are picked up off the floor: groundscore. right now i am looking forward to a future in which i am a full time employee of another damned catering firm. after i swore i would have nothing to do with this industry the only summer work i get is temping at a catering agency. that is so wrong. does anyone know this girl christina who used to do girlfriend zine? where is she at nowadays? i used to write her and am kind of trying to re-establish contact.



summer-early huggy bear, kicking giant and falling in crushes as easy as anything.

how much do i dig the crush. like being on the verge and always noticing. thinking i love you so much i think i could die except knowing it's never true. how much do i dig his goofy behaviour like how he smiles and i just noticed how he laughs all creased and gasping and everything spells f.i.n.e. especially his distance from me. crushes and summer always mixing so perfectly. like licking ice cream from a plastic spoon. like talking and talking but being so else where because he's behind you or beside and he's looking. and no one's ever urging. no one wants you to speak and no one wants to know is this gonna work. no one ever thinks you'll get what you deserve. everyone's behind you and you'll stand in your own way.

tonight i feel so good. i feel so goofy good so sure being unsure and yeh so much like i'm ready to take on the world. and how much this is to do with listening to the beach boys and to what extent have i actually found some fuckin peace of mind is debatable but still...i am here and i don't feel the same confusion as always. i don't feel like crying. i feel like skating tomorrow and i feel like seeing him and reachin summer right now and yeh yeh yeh maybe this all adds up to my being better or at least feeling better and to what difference this makes to me i cannot explain. i will tape anyone pet sounds. i am so easy swayed.

K wrote this...

how i feel about everything right now. i feel a mass of contradictions. i feel like a faker but i know i can't be. i feel like being at the best show but i lose faith in kids too easy. look at my c90s and are any of these new bands? only unwound and the peeches and the rest can go to hell. yuk yuk yeh everything is always so dull so nullified. like total safeness of everything. safeness of sound around and being 'no we're not really like that y'know' like a realistic representation of 'personalities' can ever be made in press in public. no no no. no soul. and no desire to be. there's nuthin in anyone except record deals and interviews and i would go see the make up or unwound or the peeches if they were here right now but i would not feel like anything was changing.

this is by kay 19 beechmast vigo village meopham kent dal3 osx

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memory can make you feel so confined. feeling trapped in it like there is no possible escape. tell yourself over and over that you will eventually become so removed from it, you won't even remember it. and sometimes you actually can and do believe that and everything seems fine but then it comes back to you and haunts you. and it feels like it won't ever let go. so now i feel like a worthless piece of shit no matter how together i appear. high-strung. no fun and unable to get out of the past. bitter and dull and a hassle to have to be around.

yesterday as i was walking down the street, i passed by where the old who's Emma used to be. not thinking much about anything, i felt fine. five hours later i am sitting on my bed listening to records and suddenly i feel so ill. so out of breath and tense and upset and i hold my stomach, until the feeling subsides. i start to visualize everything happening again and why can't i simply learn to control this? i feel like i have changed somehow and now i don't know who i am anymore. it has been almost a year since i was sexually assaulted by a friend at who's Emma while working there, and why can't i just push it out of my mind? i feel as though everyone is bored of this already, as if it is old news, but how do i stop from feeling so shitty.

so Lisa and i feel it is a good idea to have a meeting at who's Emma to finally openly discuss this issue. why nothing was done when it actually occurred and why there was (and is) no support in this scene. why my so-called "friends" at the time didn't even call when they found out what happened or make any effort to actively help me through that time. because i needed that more than words can express. and now, when confronted about it, these kids tell me that they're trying to remain impartial about the whole situation. i can't handle the insinuation that my perception of things is completely distorted. that my words aren't legitimate enough, and i've decided to no longer speak to them. if they can't believe me now, then when will they believe me? and how am i made to feel. i'm not allowed to feel.

nothing seems to be changing and that, i think, is what i need and want most. accountability. for me to not feel so alone and so confused. so scared and wary of meeting new people, not knowing who i can trust anymore. for me to not have to be interrogated and forced to question my experience as being real and legitimate. and it's so easy to believe the boy and not the girl. one shrug from him convinces everyone that "he's not like that". so where am i left with this?

i hear so much news in the post i receive about this same shit happening to girls from all over in different places, and what the fuck is happening to our scenes? these acts of violation and harassment are finally being brought in the open and the response has been disgusting. i don't know what hardcore has become. maybe it was always like this, i don't know, but the more i learn about kids, the more i don't want to be a part of this. i don't feel comfortable with this. going to shows isn't just going to shows. it means me watching some dork kid in a band feel the need to give some speech about how much he loves his mother and girlfriend to prove how feminist he is. and it completely escapes me how he can be so removed from the whole thing, turn in it into some moving, emotional product and ignore the details.

i don't want to feel so silenced or made to feel as though i have no voice. i don't want to feel as though it has canceled myself out. because sometimes it feels like it does. sometimes it feels like there is no way out. so i sit here and listen to antioch arrow, writing letters, pretending that everything's fine when it's not. whatever, it's too easy for me to make this into a happy ending, some sort of inspirational speech. everything i write these days ends with a list of things i'd rather be doing instead of feeling this doom and fear of the future. tomorrow i shall be fine and the next, i don't know about. it's all vagrant and superficial. only the exterior.

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CANADA.

leather wrote this...



before, all these boys are sort of locked in their bedrooms and think like 'I've got so much to offer, just because I'm not 'different' enough to stand out, I am special I am different.' so they go out and get involved in a scene, and to me it's all a big struggle. 'I dress cooler than you/ I know bob tilt on better than you do.' It's power games. It's really noticeable on this scene just how unconfidential it is. I always wonder if people are having a really shitty time, like a lot of the white middle class boys have a real fucking problem with their sexuality, but they don't talk about it. Instead they'll talk about poverty in Brazil. Or like 'Oh, the Native American plight, so fucked up...she's got a nice pair of tits.' People I know and love will say shit about women, and I have to call them up on it, but then I would rather find out about that then have them hide it from me.

Ch=how have people reacted to your lyrics?
R=It's hard to say in a live situation, because it's hard to understand what I'm saying. I'm not comfortable to stand on stage and rant because I feel like I'm too much part of a 5 piece unit to be like 'me.' on the CD we haven't printed the lyrics, but there are bits of lyrics which if you read you can get a general idea of what I'm trying to say. They seem simpler than the things I'm coming up with now, but at the time I thought that they weren't straight forward. People I've talked to about them, it's weird, but it's made me closer to them. They are personal. What's been really good for me is the fact that people in my band are like 'what's that about?', they're interested. I was thinking oh shit, when I show them the lyrics they're gonna think I'm this radical dyke from hell, like what have we let ourselves in for. But it wasn't like that at all, they were interested in what was going on. It means a lot to me. Ch=what sort of thing inspires you? how do you write lyrics?

R=I'm really inspired by a lot of women's writing, whether it's audre lorde, or dorothy allston. I'm really interested in short stories, I might not be able to remember who wrote the story, but the image sticks in my head. A lot of reggae, like toots and the maytalls, that cuts through racial boundaries and poverty boundaries really inspires me. I write everyday. It's like bits I write in my journals, random articles on things that affect me. I usually have a backlog of thoughts, something will come to me, I'll forget about it, I have the worst memory ever, and it'll come to me and I'll try and get it down. I can't write lyrics in advance of hearing the music, I've tried and it doesn't work. I'll just have a couple of ideas which might apply to something they play. With a lot of the lyrics it's kind of just stuff that's following me through life and my relationships.

Ch=do you feel part of the music?

R=not ever at first. When I heard the music I'd be like god I just don't get this at all. The weird thing is, what gets me so into this music, and challenges me, and has taught me a lot about how to get into music without always having the music be your favourite kind, is that I get drawn into it because of the passion they put into it. But I would never be in a band if I didn't feel completely part of it. When I'm on stage I feel so much a part of it, sometimes I even sing to them. We played this gig in Ireland, it was terrible, I just thought I don't want to stand at the front of the stage to sing, so I just stood behind Rob, I was singing to the wall with my back against Rob and Rob was doing all these awful metal poses. I always feel part of it. There's a lot of musicians I admire but I could never be in a band with them. I would definitely be the 'girl singer'. One of the best things about this band is that we don't spend a lot of time together but when we do we make the most of it. We all live in different places, but when we're together we're good friends, and I

think that keeps it together.
Ch=what's next with the month of birthdays?
R=I'm going through a big transition in my life, and I'm really into doing solo stuff, and also there's this band I've been wanting to start for the last couple of years. It's like I'm really confident on the guitar now, and I just want to rock. I'm happy with this band, things are going well, but I definitely want to play guitar in a band soon, definitely.
M.O.B. LP=these things we do that are not good for the self.
write: subjugation po box 191 darlington dl38yn maybe they also have a split?? coming out with imbis on class records, and maybe another 7 on subjugation in the future. I don't know, but you should totally get the lp. and check out rosie's old band, pussycat trash on slampt records.



PHOTOS: DAREN...



this is the most important piece in this zine. read or die. read and die.

this is helen's contribution. she is holding a shark. last year i called helen dirty for a while, then i started it up again a few weeks ago. helen stopped skating so this is all payback. she does scuba diving. lies on the sea floor looking up at a bow of a wrecked ship with all the anemones and fish swarms. the water is clear. she swims with dogfish. she is obsessed with sharks and penguins. we went to the zoo and petted the wallabies and watched the penguins eat. the lion cubs rolled about by the water. the chimps swung on ropes or hid in the corner of the cage. we dug the small monkeys called something like griehl's monkey, they were about the size of my hand and had black spiky fur. we mused about the cruelty and ate chocolate mousse. she applied for a job feeding sharks but they said her skills weren't up to par. she is driving to newcastle so the elle touer experience can rock for the kids. (newcastle is next to scotland. in the north, brighton is as far south as you can get.) she is the drummer. furious like the drummer of blonde who is the best drummer in the world to watch. i call her the jock, and say she dresses like a prep because i am a super mean kid. she fights me and i concede because as well as being mean i am weak. we go bowling. play table football, get freaked because we haven't made out with anyone for too long, we do interviews of bands together, we used to skate the crouch end vert together, she is a better skater than me so she should keep on keeping on, but whatever, also we like to watch videos such as trust, the simpsons and the toymachine one and the minor threat one. we walk through the town at night like panthers. talking shit. we got beat up by this girl because we called her a bushy which is a pig like animal in australia apparently where she was from. boo hoo. the only contribution helen, or h as she is also known has done apart from some photographs is the top 5 tazos, from which you can tell she has a thing for luke skywalker. we listen to capn jazz on the car stereo driving along the sea front with the old decapitating west pier lit up like it's christmas every evening. helen kirsty white, h, dirty. she is a good cook and disapproves of my peas and soup and pop corn diet. she make a courgette flan and i eat a bowl of peas and nothing else. this is the most important piece in here.



Jamie Thomas



Tom Penny



zombie

FIEBLES are Decentation 1999

I was looking through the last issue of the zine I used to do, and I decided to reprint some stuff, an out of date Troublemaker and gravity interview, and these pictures. Tom penny does a 360 flip and wins the 1995 british skateboarding championships. Jamie Thomas just kicks ass behlmana (sp?) and kicks ass. Kim Gordon just kicks ass with a gooty smile. I am scary in the background. my hands are on the cover of this. I look like a zombie. dork dork dork or die.



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R=it would be brilliant if there was more of a gang atmosphere. I mean I love coming here (the I in 12 club) like I hang out with you for a bit or if Christine's about, and I can just hang around with other girls. It seems girls are kind of separated and in small groups surrounded by boys. It makes me think about the fact that men don't just think right I'm going to start a band. it's more a case of well such and such can play guitar, he can play drums; I think we should be thinking creatively, like that person's got that idea and I've read what they have to say, if they're interested in making music in some way then we could try it. too many people just think, oh I'm not a good enough musician.

ch=yeah like there are boys who have expressed an interest in doing band with me who are amazing musicians, but like I don't want to do a band with someone who listens to like integrity or whatever.

R=it's past the musical divide. it's a question of how are you going to relate to them.

ch=different mind sets, maybe it's just music to them, but for me I think my identity is somehow involved, I'm not exactly sure in what ways but..

R=yeah, like being here, travelling here, feeling strong enough to walk through the doors when you're not really part of whatever scene. I tend to forget how easy it is for me now I know a few people I can say hi to, but to walk into a room where people are just like stoney faced, not out of nastiness, maybe disinterestedness.

ch=it's easy to just feel like a single person in a group, disparate from everything.

R=sometimes I look around and I wonder to what extent people are here because of the music, not necessarily because it's so great, but just because people are doing stuff. And to what extent people are just like yeah I got a better backpack than you.

ch=I don't think people are like, yeah I'm going to be competitive, and I'm going to alienate people. It's not a conscious thing, but people just don't venture out of their boxes.

R=it's fear, the majority of problems on this scene are through fear. People get so far, then they won't push it any further.

ch=do you feel affiliated with this scene?

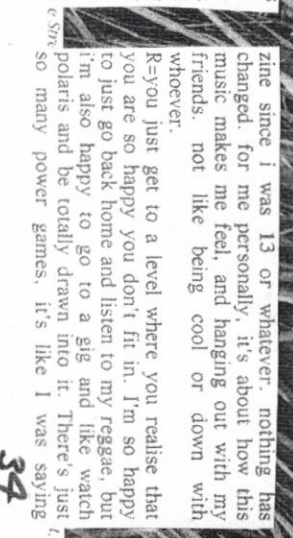
R=no. I spent a long time trying to fit in, especially in the riot girl days, and it used to totally upset me. I used to think it was me, but I realise now it wasn't, so no I've never really fitted in anywhere, and a lot of the album is talking

about that feeling. On one hand it really upsets me, but now I've come to realize... ch=well like what I felt about riot girl over here, like there were all these zines that were just saying the same things, like barbie sucks, it's ok to eat chocolate, and also with bands like the voodoo queens it all just operated on this one level, and I think once you stop waiting for something to happen in an uncreative scene, and realize that nothing is going to happen, unless you do something yourself, but then no one even follows your lead, even in thinking things need

shaking up in ways that they aren't being so presently, it's so frustrating, like with riot girl, and with punk in general the idea is so seductive and awesome, but then the actuality never comes through.

R=that's something I'm obsessed with; the actuality of life, vs whatever we write, like I write all these letters, going 'Soul' or whatever, then you meet up and it's like 'uh huh. mmmm.' there's such a void between reality and theory, and I think what we've got to do I think as women is to break down what's going on there, because it divides us. One thing about me not fitting in, and this is weird, is that recently people have been slagging me off saying I am misses fucking hardcore, scenerist of the year.

ch=yeah like when I started writing chimpis I wasn't writing it for any particular audience, like oh yeah this'll get me in with the english hardcore scene, but certain people have just happened to pick up on it. I get dissed by kids for being this super right-on-all-the-time hardcore scenerist, and it's like huh? like kids I know say that, and it's like I write a zine and hang out with the same kids, which has always been the case, I've done a



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was playing guitar in a band or whatever I would have to confront these issues because they are always going to arise in scenes where the vast majority of the participants are men. Being in pussy cat trash gave me confidence, because we were so 'fuck everyone'. But now I don't want to be like 'fuck everyone'. I want to reach out and connect. That's the main difference, but I learned a lot, and I've never been ashamed of anything I did, I would never cover it up. It's just that people don't know, and I'm not the sort of person who would go...

ch=here's my CV. One thing I wanted to talk about was the way you kind of interact with the audience, like you don't just sing the words, it's more than that.

R=I just try and get involved with the lyrics and the fact that they connect with the people there. A lot of the lyrics on the album relate to things that had been mounting up. About being a woman in a punk rock scene, there are a lot of different issues, as well as personal issues. People I have known and loved but then, at the same time there's always this kind of thing that divides these people and it's to do with scenes and it's to do with coolness, perceptions of what you should be like in a scene. Now when I look at the album, the songs just connect 3 or 4 years of my life. In terms of reaching out to the audience, at first I was quite defensive, because I'm not used to it being just boys. In pussy cat trash there were always enough girls to keep you interested. It's like, when I'm here I don't want you to think I'm just this girl singer who joined this band. I want you maybe to laugh at me, be like 'fucking hell I don't understand this', get pissed off with me... ch=but take me seriously.

R=Yeah. I feel like I haven't had enough people ask me about anything, but I don't know if that's just fear or something. Now I want to interact with the audience and draw them in a bit more rather than pushing away because there are a few women who seem to have gotten into the music who aren't just necessarily into hardcore at all, and when I see them in the audience, it makes it all worthwhile. And that's only been happening recently.

ch=we both come from this background where we got into punk in a scene in which gender was such an important issue, then we're both kind of involved with this scene now where politics

doesn't tend to extend beyond a rant in a fanzine or a band's lyric sheet...

R=I disagree in the way that someone going 'who the fuck is she?' or 'what she's going on about doesn't refer to me because as boys in hardcore we are so fucking perfect'. That is reaching through to somebody, that's pissing someone off, which is always worthwhile if it's affecting anyone in anyway.

ch=but then this thing, i'm kind of thinking right now, is that nothing I have to say is going to make anyone change their convictions, so I get a lot of letters from hardcore boys, and they think i'm talking about something completely different

to what I actually am trying to say, or that it isn't referring to anything that is going on in their behaviour patterns.

R=yeah, they can't relate to you because they don't realize that they can come up with all the statistical feminist politics that they like, but they don't understand it's about interaction. They don't necessarily understand the way women are, but of course you take it as 'why don't they understand me' but really we should be saying why the fuck don't they understand us. The problem is that it's a majority scene, and unfortunately the way it works politically, socially, personally the majority has to take responsibility for a hell of a lot of things besides individual responsibility. In terms of actually making people think it doesn't matter if it's just sitting with two people who are saying something you disagree with and you go, 'no I don't agree with that.' instead of being silent. That's something I've been thinking about a hell of a lot, being silent to things that are happening around you.

ch=where silence carries implications too...

R=I think a lot of women are very aware of what they say, and how they say it, and the level of their voice or whatever. Maybe I find a lot of women within the scene are just not vocal enough. They might say something to me, but then they may be don't want to antagonize anyone, because maybe they've been involved in hardcore for so long, and put so much love and support into it that they don't want to piss anyone off. It's different for me. My whole life I've had people telling me I'm wrong, feeling like I can speak about me, like they can have a go at me in the street for things that I have nothing to do with. It used to really get to me so much, make me just want to not speak or sing or whatever. But now I'm older I can see everything in context, I can make it work in the opposite way. When I see women being silent it really upsets me, I just want to go, no you've got it all wrong, you've got to say something, you've got to get over worrying what people think of you so much. I'm not going to lie, I still worry about what people think of me, but I try not to, and when it's happening I know it's happening. I've been incredibly lucky, I've always been surrounded by women, and supported by women. also I've spent my time searching for records with women's voices on them, and this is years ago before I was in bands.

the slits and the au pairs, were saying things that were just like... I was still going to gigs and was interested in bands, and I was like, this is such a boy scene there's something wrong here. I was listening to their words and everything, they way they sang, and approached music, and that just made me think other people feel this way too.

ch=I think like you and also imbis are maybe the only girls in bands in the english hardcore scene, I mean I don't know. Like there are girls at shows, especially here, but they're still just a presence.



chimps po box 2804
brighton bn22au uk



WEREWOLVES #2

some ideas and notions pertaining to things that may or may not concern you. Skateboarding, feminism, punk, monster trucks, boys, boredom, sharks, that's it. send an A5 sae and a pound, katie green 64 ormond drive hampton middlesex TW122tn (send 3 dollars foreign)

that thing which should not be can i play with madness? no class south of heaven rock n roll all nite hot for teacher if you want blood (you got it) sabbath bloody sabbath

chimps po box 2804
brighton bn22au uk

FEELING

here are some songs that are filling up mix tapes right now;

- 1=lync=2 feet in front
- 2=promise ring=pink chimneys
- 3=junction=ivy
- 4=compound red=now i am an anchor
- 5=frumpies=deliberate indifference
- 6=sunnyday real estate=waffle
- 7=sky high style=song one
- 8=fisticuffs bluff=catholic dance
- 9=autoclave=dr suess
- 10=ignition=one sided

al green and the isley brothers have also been regulars...as have ornette coleman and cannonball adderley, irma thomas and jerry butler. i have a blister the size of a ten pence piece on the back of my heel from crappy dc skate sneakers. don't believe the hype. converse all stars are cheaper and last longer. i am excited about going to see jurassic park II. dino-soar.

個竟?!
...so we try.



GERMS
GERMS
GERMS



for those about to rock (we salute you)

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So this is the page where i put all the anti girlfropaganda

so this is the page where i put all the anti girlfropaganda i found whilst reading american teen magazines, which are my new fun. magazines like teen, young and modern and seventeen. seventeen is the best one in that it actually assumes to a certain extent, that its readers possess a few braincells and have a few interests outside of impressing boys, make up and clothes. i am putting this in as a sort of homage to the early UK riot girl zines that often featured nothing but clippings from similar magazines alongside handwritten 3rd grade feminist rants.

slut signals

- "In my experience, deadnecked girls who dress really prep-py, and you'd never be able to tell by looking at them that they're fast. Slutty girls are overcompensating for their insecurity, sitting for their insecurity."
- "Fast girls show off their bodies or act more forward than other girls. They invade your space by sticking their chests out or just coming on to you and making you feel uneasy."
- "Like if you go to Gay? Like if you go to then you might want to think twice about dating her."

"I can't stand it when a girl is really cocky or when she has an air of superiority. Too much attitude makes a girl very unattractive."

—Mike R. 20

WHY DO GIRLS

READ THIS BULLSHIT.

another thing that interests me is the amount of energy girls spend on being totally obsessed with a movie star, a certain kid told me that she once cried because she was never going to be able to meet her pop star crush...and also the amount of time spent clothes and looks. if you added up all of that energy and time how many fanzines/bands/whatever other positive activities that exist does it all equal? it's kind of depressing when you think about all the possibilities that are open to girls on their own terms, using resources that are free... (imagination, humour, words, ideas, ambitions, dreams, the local dirt...) and then look at the times that is spent focusing on imperfections and unattainable ideals, like model looks and body shape, fictional dream boys, all constructions not based on reality, how many girls do you know that look like Kate Moss and date a boy like Johnny Depp? none, and yet that is some kind of ideal, in a world where how cute your date is is more important than your achievements, where how flat your stomach is more relevant than what you have to say, girls should (could) be doing so much more.

Month of birthdays. "Your silence will not protect you." (Audre Lorde)

this is a talk I had with Rosie, the singer of the month of birthdays at the one in twelve club in Bradford. All the stereotypes of a girl fronted hardcore band. Rosie is so kickass it is untrue. she used to play guitar for pussycat trash and matter of exact, which you should so obviously check out. i don't think there is any stars and slant. month of birthdays is on subjugation. new directions. but still with soul and vigour and heart...



Chimps=Do you want to talk about any of the other bands you played in?

Rosie= it's quite interesting actually, the kind of scene that i'm involved in now, and the band i'm in now, it's just so unrelated to what i did before. i never get asked about it, nobody seems interested. When i first got asked to do it (m.o.b) band. That was because of my own perceptions, (that were wrong,) of the whole thing of a girl pussycat trash playing guitar, and a lot of people don't know that history, that i play the guitar. a few people saw matter of exact, we were such a short lived band that it was a little bit ropey in exact taught me a hell of a lot, the whole process of being in bands, and whether they're good or bad makes no difference because you just learn from experience. it's helped me to approach this. i could never have just come of the street and i'm doing or anything. You've got to just get up and do it, which is something that a lot of women

find difficult to get confidence enough to do, that's what you've got to learn. Because where men go 'i will', women tend to be more like 'i want to'.

Ch=That's something i want to ask about, because you've come from bands where gender politics have been so important, into a scene where they seem to be more a subject for discussion rather than...

R=It doesn't need to be talked about; it's alright that we treat women as little more than girl friends' i sometimes try to connect with women, i don't know if maybe they're a bit scared of me, or what, but they just don't seem to want to across a divide, and it's hard when you go into a scene where you don't really know people. i didn't really know anyone until this band. So coming into a scene where they don't know you, they haven't seen you around, you get this kind of she coming along and... it's just so opposite to what i was doing in other bands, but i realized, doing in this band? that these were thinner i had

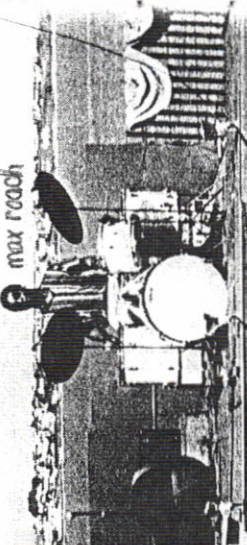
HOW TO MAKE THE CHEAPEST DIY RECORD

BY SEAN AGED 27,
1. Make sure you have a DAT (digital audio tape) with the exact tracks and order you want. Remember at 45 rpm you can get around 5 minutes a side. At 33 rpm you can get 8 mins. but it sounds a bit quieter.
2. Book a cut. Usually it takes about 2 weeks from the phone call until the cutting day. Porky's is cheapest but there are other more expensive options-Transformation, The Exchange, Abbey Road. The number of Porky's is 071 494 3131. We recommend George or Paul to cut your record.

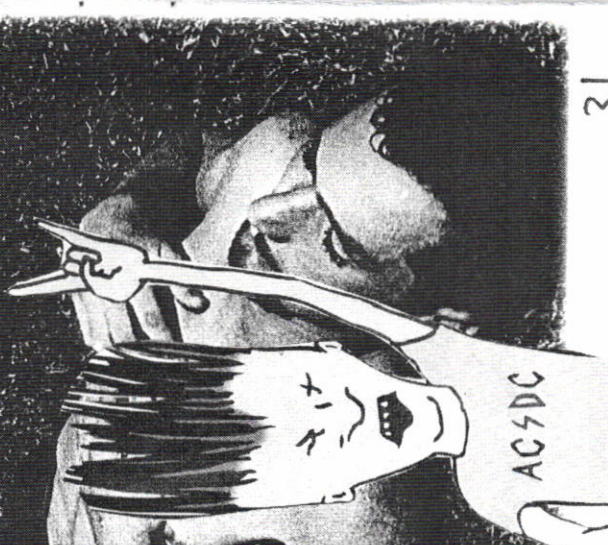
3. We always attend cuts, but it isn't necessary as long as the DAT sounds how you want it to. At the cut you can further change the sound by adding more top (treble) or more bottom (bass) to the sound or EQ it. It doesn't cost more to attend.
4. The cut then gives you laquers which you have to take to press plants. Don't bike them, go yourself. It saves money.
5. To manufacture our records we use Mayking. They are quick, helpful and have never done anything shitty to us. Their number is 071 924 1661 and you want to speak to Elsa. There are loads of other pressing places-PR, Damont, Adrenaline, Key Or Lake. Just look in the back of melody maker.

6. If you are having labels you need to take the camera ready artwork with you. If you are only doing 500-1000 singles, sometimes it's better to forget labels. They cost about £100 for just a label, it sometimes seems a bit silly. Another way to save money is to get a standard label and never change it, then you only have to pay for label printing and you don't have to pay for separate films.
7. You get test pressings, £1 each or something so don't order too many. When they are sent to you, and approved of the actual records should come in about 10 days.
8. Sleeves can be anything. We use a man in Canterbury called Richo, but he only does basic printing and that's OK for us. His number is 0227 367 603. Again everything has to be camera ready. To do a 'proper' sleeve from Mayking makes things virtually impossible financially. They cost about £300 for 1000 sleeves, and they don't do smaller runs. One way to do it is to just go to a local printer and explain what you want and how much you've got to spend and they'll just do it. We usually go for the double sided wraparound sleeves. Not for coolness but for sheer finance. Remember, the more colours the more expensive.

9. Plastic bags. 1000 400g 7" plastic bags cost £31 from woodstock records. 0582 665 621. They usually deliver in a week.
10. We sometimes get rubber stamps done for the label. They are usually about £9 from small prints of derby 0773 744 821. Otherwise you could just hand draw them.
11. You should be able to do 500 white labelled singles for around £500 if you shop around.
12. Just do it. Learn by your mistakes. We had to. Making a single is fuckin' easy...go and have a go.
Sean, Ragger Bugger Discs PO box 357 London SE19 1AD.



max rooch



the following two responses to chimps 2 are a continuation of the communication theme. write to me. have an opinion. give a shit. even if it is just correcting my grammar. layla po box 2804 Brighton bn22au uk

my mum says; "love chimps two. very thought provoking and interesting analysis. haven't read it all yet. Love the Van Halen page! and the back cover and Nick's ape. Your writing/way of thinking seems so much more mature. However (sorry can't help it!) On inside front cover, who's means who is-you meant Ian Mackaye whose name...also on brilliant graffiti interview 'despite its misogynistic...' if in doubt about apostrophes leave the little buggers out, not in. also a thier in therewatch it. love from the grammar police."

rachel says; "so chimps has been stirring up a lot of things I haven't thought about for a long time as regards the ladies. I don't know if you read 'Ear's disease' but I think some of it was trying to deal with the whole ladies identity thing because it's something (I've always found) problematic. Like when I was at school the girls seemed so dumb and one dimensional that I didn't want to hang out with them in anyway. Like where was their action? I imagined hours in frilly bedrooms combing hair and nothing else. I didn't get it. And then when I got older I was interested in records and fanzines and I hung out with sort of a gang of girls (who I found out later everyone was scared of even the teachers) and our girl identity was very minimal. we wore big boots and had tatty irregular hair. Photos of this time show me with a continual frown. But the whole 'girls against each other-in competition' was something that seemed to come through too much in the riot girl thing-and it was so style over real discourse. And I've been thinking a bunch about how most of my relationships with females have at some point totally fucked up-which generally makes me feel like-what am I doing wrong? What don't I understand about girls? Which makes me feel fake. But then at the same time the female voice, the ladies culture, is often more engaging to me than that same old boys voice. But I think a lot of times my relationships with boys are easier because we're not running the 'same race' and no matter how 'feminist' or 'sorted out' the ladies seem, cos they've been fucked up and fucked around and fucked with so much, mostly insecurities come out in this competition axis of the thing. (or at least in comparing themselves to each other) I find power relationships are always fatally flawed and at some point cease to function. (and anyhow at some point do not involve much truth.) So anyhow we ladies are all at a point where if we're feminist or pro girl in anyway have the conflict of wanting to get on and get things (inclusive of friendships) done but have to overcome our conditioning and gender identities- which often times can be misconstrued as 'not liking' women- but really are women 'identities' or are they complicated people? And how much of the time can be given over to maintaining an identity-be it boy or girl one anyway? I just feel so fucking tired of it. like matter of exact had a song that went 'And power is self definition' (written by rosie) but although I think that's half the truth now I think actually a power is a dead end but also that b) spending too much time on self definition and identity is also a dead end. I think maybe the best thing is to sweep all that aside. Say fuck power, fuck identities, fuck all the fucking games that have been played with my head and to move on to not inventing the game (which is still the same game anyhow) but to start (and maintaining) not recognizing the games at all, and just getting on with it. like why should my identity matter at all? see me for what I've done, what I do, how I interact with people and not what amount of cred points I got. Do you think it's possible? Do you think it's possible especially for the ladies?"

write to rachel and send about 50p and a sae for her awesome zine ear's disease. also: this is the address for slampt which is worth investigation, more than a record label, songs, words, soul, punk, veganism, and so much more. po box 54 heaton newcastle upon tyne ne6 5yw uk.

as a girl your actions somehow carry more weight. a conversation with a boy is more than a light exchange between mutual acquaintances. a glance is an invitation for approach, not just a chance gaze. everything is always carefully calculated to achieve a certain aim. (entrap a man.) another girl is talking to your boyfriend. you watch her closely. you know her type. a girl is talking to the band (male, of course) after the show, a girl is talking to a skater at a demo, a girl is standing amongst a group of boys at a party. her small talk incriminates her. these acts delineate her intentions. (you know her type.) clearly she just wants it. attention seeker. bitch. prick tease.

sex is read into everything she does or says. her actions gather more significance as they are interpreted and re-interpreted. talking to the band at the show, a boy calls out the word groupie as she passes him. talking to the skater at the demo, he assumes she wants more than conversation and looks at her with narrowed suspicious eyes. (HE knows her type.)

we've all done it. i've done it. made our judgement. my judgement. talking shit about a girl because of the way she talks to boys, (the way she seems to light up for male company,) the judgements are made and passed on. reputations dismantled just like on a soap opera. because people, (because girls) are just cardboard cut out 2 dimensional characters. (there's not much to her. you can sum her up with one or two careless phrases.) her identity is substantiated by a few of these swift judgements. you know her type.

you 'know' her 'type'. your perception does not sum up anything. let alone reveals beyond what is on the surface mixed in with your preconceived notions. people are not 'types'. you do not 'know' anything about what makes up a person. this may seem like a bunch of boring sermonizing. fuck you too. because boys don't get questioned or called up on everything they do or say and girls do. i know i have judged other girls with little evidence beyond shit talk and personal prejudice. and this is wrong. i am calling myself up on my shit as much as i am lecturing the kids on their shit.

a girls sexual practises are discussed as if this girl is drew barymore or joan collins and not just a kid. a girls interest in a band is seen as being the wrong type of interest. the fact that a girl lights up when talking to a group of boys is not because their discussion is on something she relates to but because she is a certain 'type.' (a ho? a slut?) by labelling other girls with your preconceived notions you limit yourself. you limit yourself in that you are not seeing an entire picture but are focusing in on a certain aspect, which she may not see as being a defining part of her life at all. and you are missing out. it is not only damaging to the girl or woman you judge. it is damaging to your perception of women. if a woman is defined by one aspect of herself then she is not all she could be. not all she is.

the reason i am writing about this is because i consider myself to be a feminist and yet i continually judge other girls on terms which are both destructive to their characters and to my perception of girls in general.

the reason i am writing about this is because it is important.

13

right now i am switching between notions of desperation and of possibility. i am thinking about different things and mostly the way in which my friendships are reflecting things that i no longer feel affiliated with. if i ever did. as if i ever did. i really need to be somewhere else. not right now. because now i am far away from the sound and the fury but soon too soon i will be confronted with it. in all its malfunctioning glory. and what i want is to be near those that are listening to what i am saying although maybe i am not saying it to them, but they can hear it because it is what they have been thinking for a while too. and when we do talk it is so awesome. and so empowering. and then when i talk to other kids it is like...this is not working out anymore. and why do i let notions of such superficiality blind me so now i am stuck in this situation of total disaster, because i can't run away anymore. it causes too much fall out. and i have to confront it. but this causes damage too. and what the ideal would be is that things would slide away but this is so unlikely. it's so inevitable. a face on collision with failure to understand not only me but why i no longer want to know you. you do not know me. you do not understand why i do anything. i am just this symbol of something that you have ascribed a certain identity to. that you have labelled, as one of a particular class of something. and this is so not what i am about. i climb

down from this pedestal, because it is surrounded with barbed wire. and i was never asked if i wanted to climb it. what i want to know is will i be allowed to bow gracefully out or will there be fireworks? that is a question. that i will never ask. but hopefully everything will be resolved. this is what i want. because finally there is some real discourse in my life, because finally there is the idea that there are kids out there who know me. maybe only through the post, but they are so so much closer that you have ever been. and i have been involved in the so called scene since i was 13. so it's nothing to do with hardcore opening my eyes. it's something to do with a meeting of minds that has made things seem less jaded and bullshit and whatever else. because i gave you a certain position in my life because of bullshit reasons (you'd have thought by now i would know that some coal never produces diamonds...) i accept responsibility to a certain degree. but ultimately it falls on you, because you do not think politics and life mix well together. and that look that crosses your face when something is said that is remotely political marks you. because politics marks every day of my life. every second. when i am eating soup and stale bread and my mother can't support me because she can't support herself. when i am torn up inside because i am not meeting demands that every so often i feel i should be. (as a woman. as a girl) my life is so defined by politics. and you run like a rabbit at the mention, caught up in the glare. and the idea that maybe for all your intellectual pretences there really is nothing there.

30

She didn't write it.

She wrote it, but she shouldn't have.

She wrote it, but look what she wrote about.

She wrote it, but 'she' isn't really an artist and 'it' isn't really serious, of the right genre, i.e. really art.

She wrote it, but she only wrote one of it.

She wrote it, but it's only interesting/included in the canon for one limited reason.

She wrote it, but there are very few of her.

(Joanna Russ)

heroes for today... a mooch?

best teenagers of all time

matt dillon in over the edge, polly styrene of x ray spey, joan jett, raoul, skinned teen, ralph macchio and pony curtis in outsiders, rickie lake in hairpray, brendan sexton jnr and emily's sassy lime.

have you got a driving licence?

yeah i have a drivers licence. i hate cars.
what are typical hanging out activities?

hanging out activities, break into pools at night, eat 23c donuts, go to the

drive in, sneak into the movies, goofy golf, run rampant in town, go down town to ride bikes or skateboards, read.

It's kind of a secret but I guess I could let you in on it... Puberty Strike is for teenagers who wish to go on strike. A strike against puberty. It's basically too late for adults & geriatrics unless you happen to be one of those twenty year old-still-in-puberty types. (In this case this might do you some good.) For teenagers who don't wish to go on strike, perhaps your minds will be changed once you have finished reading this magazine. If not I don't wish you the best in life. As for me, I want to do something about this puberty thing before it's too late. Before my armpits get hairier, before my voice gets deeper, before my shoulders get broader, before I turn into a MAN! Sick! *I remember being 10 years old on a ferry in Alaska. I was playing this kid my age at the "Dig Dug" coin-op. He told me that I talked like a girl. But he also said that everyone told him he looked like a girl. Well fuck you. And fuck all my mom's friends who used to think I was her saying "hello" on the telephone. And now it's even worse-people think I'm my dad saying that same "hello". *And I say no more. That is why I'm going on puberty strike. I don't want to be any older than sixteen. I'm fine right here thanks. *Puberty Strike isn't all about puberty, but rather what puberty entails. I will give puberty lessons and then talk all about "pubertence" matters that I think are important.

**Puberty Strike is by Seth Bogard, 16. It is a magazine that comes from Heroes for Today central. To get a catalog of all stuff Heroes for Today and even more stuff (mostly by teenagers), send one 32 cent stamp to 2007 E. 3rd Street, Tucson AZ 85719.

teenagers O*n*I*y.



fuck those fake teens bis,

heroes for today is the revolution

exerts from the infamous

puberty strike.



one dollar or trade

PUBERTY



STRIKE

I was a kiddie brat - puberty pranks - mockers
emily's sassy lime - monsters - teenboppers
hot for teacher - donut runs & lots more!

heroes for today...

seth is 16. he does a zine called puberty strike, he does a tape label and zine distro called heroes for today. he deals only with teenagers and yeah he is punk as all that. the stuff he puts out has the most impact both aesthetically and as regards to content. he is astute, smart and funny. managing to be juvenile with style and panache; the first thing is something that is definitely not lacking in teenage boys, the latter two qualities are definitely hard to come by within this population group. i don't mean to kiss his butt too badly, but the kid rocks my world. you definitely need to check his shit out.

what was the first thing you put out, and how old were you when you did this? also why did you do it?

shimmy becker's 'petits copains' tape when i was 14, 'Bramford and me' fanzine when i was 14. why i did it? my first high school was a fucked up place. i had no friends and i needed to fuck shit up in my own way that none of my shithole classmates would understand/bother with.

how many bands have you been in and give some anecdotes...

i've been in 3 for real bands. count fours: we played one show then we turned into the shimmy beckers; me layla (not me, but with the same name=jinx) liz adam/noah. ghostly grams is me and theresa, we're still around but we're not doing much. now i'm in 2 new bands, the boobie traps; i met this kid lil andy, it's heavy metal, but swinging at times, it's rock. the blow it up kittycats. me alone. i've only recorded one song but i'm heavily influenced by 97.5 latino/disco/new wave radio station, also you'll hear the gentrys, bohannon, how wow wow and bonnot gang influences in my playing. and rachel carns. ideally i want it to sound like it was recorded in 1962 1992 and 1984 respectively. like nothing else i've done.

what sort of reactions do you get from kids how did you come up with the aesthetic=(what are some of your influences, not only music wise but in general, like your background and how this has affected things, school, friends, enemies, parents?)

aesthetics change. they are way different than they were when i first started out. some of my influences include: cupid car club, g.u.s.t.o (editor's note=emily's sassy lime's secret organisation...) john waters, ulyssesean nation, over the edge, joey ramone, hair spray, the goonies, kids and adults are lame for the most part. my drums are influenced by molly neuman (peechees) and rachel carns (the need) but i teach myself. i don't know how to play guitar and therefore i wasn't influenced by anyone. i don't know how i made up shimmy becker's guitar licks, that's why they're shit. (guitar licks is so 80s metal)

what band would you most have wanted to put out and or play in?

hands i would most want to put out are: bohannon, the inflatable boy clams, the ramones, cyndi lauper, the gentrys, the frumpies, huggybear, i wish i was still in the shimmy beckers, and a band with the nation of ulysses and the outsiders.

what is your most embarrassing secret?

my most embarrassing secret is that my brother is a shit but i'm not embarrassed for him, he's just an asshole he's like marky mark. he threw me on the floor and i think my back is broke'n, it really hurts. i like green day too. yesterday at work i hit a mercedes benz.

top 3 crushes

top 3 crushes=(i'm talking celebrities here) christopher peechee, wendy of emily's sassy lime, brendon sexton jnr.

heroes for today
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still do stuff, but i want them to be more ambitious. i want them to start bands, but to be in the band they've always wanted to be in. not the band they think they should do. a lot of slampit people don't understand why we're putting out kodiak, because they're too rock, like i go and see them and i cry, because i'm so involved in them, because i can see what they are putting into kodiak that makes them not just a rock band. ch=well like kill rock stars can put out a penny arcade spoken word 7". the great unraveling, skater kinney, dos, you know dischord can put out the high back chairs. rics of spring and the void. that's what's rad about them. it would be so boring if every slampit band was avocado baby. rache=we've only just got to the point where we like bands enough who want to do things in an underground way, but is aesthetically different. red monkey's gonna have a split single out with cholera on slampit and flat earth. at the same time we want to put out like elle lover, and we're putting out bette davies and the balconettes. they're like such a punk band, after their set one of them was like 'i really enjoyed myself, but all the other bands were shit...' i wouldn't be like that myself. i used to be like that about pussyycat trash, but we did get a lot of shit, and bette davies got a lot of shit like they can't play so they shouldn't be on stage.



ch=well like i'd rather listen to someone who can only just pluck out a tune on an e string than someone who plays like joe satriani. rachel=music to me is an emotional medium. if you start talking about how technically well you can do certain degree, some bands that are technically brilliant are really emotional, i feel that with kodiak. they are musos, but then they'll be into playing like this gig. they want to do things in a punk way. sometimes i feel like i know too much about playing the bass, like when i started out i was limited in my ability but i was still doing things that moved people. music is a tool for communication, for emotion. red monkey have an LP called make the moment coming out on flat earth and slampit, one and probably a ton of other stuff. write: slampit po box 54 heaton newcastle upon tyne new 5yw uk



PREMIER

helps that the whole world has a hand in it

ch=well he's actually an amazing person. like he grew up in a brothel, he's always been an alien, not quite fitting in with black culture and not with white culture. he has a lot of contradiction about him. he's always been this total misfit, alien figure, and i can see why he is an attractive figure to identify with. although a lot of the stuff he's done has been totally despicable, he's got that rebel thing, like he's seen as the other.

rachel=he's been a focus for people who feel they're the other as well. but it's an interesting point you brought up about whether you should have heroes who are in some way fucked up people. i always used to go through this process where i would have this hero and i would find out this stuff about them, and they would disappoint me, and so i would be like i can't even listen to this music anymore. but in the end it got to the point where it wasn't like my expectations lowered, but i started being kinder towards people. which meant i was being kinder on myself.

ch=i totally idolized huggy bear, then when i got to know them as people and saw they weren't the perfect image i had constructed of them i was totally heartbroken. and i think now i've got to the stage where i have heroes but not in the same mythical way.

rachel=that's one of the good things about the way i see the underground in britain, while there are a lot of people i admire musically, or politically i'm not going to identify with everything about them. being able to appreciate people for being people, actual human beings who are going to fuck up.

ch=well like me and helen have this thing where we kind of get infatuated with people, and then when that wears off, and we find out that they aren't so perfect we dismiss them completely. i don't know how much like that we are now. it's really hard. because you don't want to lower expectations you want people to meet them. maybe it's just having different expectations.

rachel=it's also about coming to terms with how complicated and contradictory a person you are. for whatever reasons sometimes i'll wake up and just be a bitch. i have to deal with that, put it in perspective, well that's just me for that day, and not excuse it. but not to feel like i'm this cardboard cut out of a person.

ch=what's your favourite slampt release?

rachel=oh god. well i hate the kennickie record now, they've rendered it unlistenable by their

behaviour. (in case you don't know, kennickie did their first record on slampt, then signed to EMI in a total unnecessarily nasty vindictive way which you can learn more about by reading fast connection, the slampt zine.)

ch=i get people writing to me from japan like, oh i love kennickie, do you? and i'm all, right i am going to write you a letter outlining exactly why you don't like kennickie.

rachel=it's such a shame what happened to kennickie. me and pete said to them, well you know if you go the major label way this is what is likely to happen. we thought they're probably going to do it anyway but we thought we could at least tell

the promise ring.

the promise ring played brighton at the end of april 97, we heart them so an interview was planned-this is with Davey, Dan and Jason. Scott was asleep. also after the interview we went to the pier and hung out listening to the sounds of spandau ballet and enya courtesy of DJ Palace pier which made davey the happiest kid, and made the audience furious due to the fact that they had to cut their set short because we were so late back. kids were so mad that they wouldn't speak to us (us meaning layla and helen=chimps nationale) which is demonstrative of how much the promise ring rocks

Chimps=say your name, what you play and pin point a formative punk rock experience.

Jason=i'm Jason and i play guitar. Formative punk rock experience? I definitely have to have this, i know this. Do one of you guys have anything?

Davey=i was hoping i could wait for yours and be like: 'oh yeah, inspired.'

Jason=i was thinking about this the other day so it's weird i can't remember this. How i got into punk or something?

Ch=or just a good thing that has come about because of it.

Davey=Janesville? (spelling??) I was there. Jason=They were so good, i went home that night and i couldn't even believe it, the singer was so amazing.

Davey=That was their formative punk rock experience too. everyone was up front and singing along, like 500 people, every one was pushing, it was crazy.

Dan=i'm Dan and i play the drums. It was Say No More at the unicorn in Milwaukee.

Jason=With Billingsgate Trademark and Demise?

Dan=With Billingsgate Trademark and Demise.

Ch=Did you all know eachother then?

Dan=No. We didn't.

Davey=were you at Janesville too?

Dan=no.

Davey=so many people i talked to were there.

Dan=That how i knew, especially around Milwaukee how close everything is, like people

and relations.

Davey=The punk rock community is so tight.

Dan=that turned me onto going to more shows, around that period.

Davey=i totally had the whole older brother punk rock syndrome too, where he was going to shows, and i was like 14 going to shows with punk rock t shirts around my knees.

Jason=also i was going to say Pat Mangan and Tim Burton. Just really good friends of mine, and i was actually in a band with all of them later, which is totally weird. Before i even played in any band they were all in a band and i looked up to them so much. I was maybe like 14, and i was just a tag along, and i was going to their shows with them the whole time.

Dan=What band were they in before?

Jason=Natural Causes. and now they're not doing anything but whatever.

Davey=Like this is why i am doing this? A mission statement if you will? Jerry maguire. I just saw it last night. The movie was terrible. I knew the line i wanted to see and i saw it. The whole thing is that he doesn't love her, and then he realises he does, and he says 'You complete me.' Which is really an amazing line, and she starts staring at him, and he starts talking trying to BS or whatever, and she's like 'Shut up, you had me at hello.' at that point your stomach just leaves you. That one scene. Formative punk rock experience: Jason Gnewikow. That's all i'm going to say. This kid beat me to every punch, every step of the way this kid was doing things and i copied them, every second. And i turned out OK. i'm Davey, guitar.

Jason=Well it's not really formative but once a band played and i was so blown away by them, and i just knew that was what i wanted to do. i went to see Samiam, a long time ago. i just remember seeing them play. It was so amazing, it was there and i was right up front, and i was so in love.



them. i photocopied all this stuff about of the major label issue of maximum rock n roll. and they reacted by saying we were really patronizing them. the sad thing is is that it's all come true, lauren's in and out of hospital because of her excessive life style and she's like 18? it brings up the whole fame thing and i don't understand fame anyway. it's like people say, well you do slampt, you play in bands, so you obviously want some degree of fame, and we don't necessarily, we're creative people and we want to communicate. ch=well there's always that thing, i'm only happy when i'm in a band, doing a zine, so maybe i do want fame. but then it's different. like you don't want people to go, wow you are so rad, i could never do that, you are like some distant rock star i could never meet let a lone be like. you actually want people to be like well you're doing this, and i'm doing this, so maybe we could meet up or write...

rachel=in one way you have to look at it like i'm a creative person so i have to do this. with kennickie in the end i was just like, they just want to be the most popular girls in school. that was something that i could never identify with. we got lots of letters about it. people felt really divided, especially teenage girls. they felt like, well there's this teenage girl band and i identify with them, but they're slagging of this thing that i think's really cool. maybe they haven't got to the point where they've articulated it, this is cool because it's not corporate and is more real. but even now a lot of girls have this thing going on in their head, kennickie are cool, i like how they look and they have this cool rock star lifestyle, but then there's the slampt thing too...

ch=they can't just acknowledge that maybe now they don't feel an affinity with DIY or whatever, but they did once, so they have to just slag it off. that seems to be the way to go if you want to make it big, dis all the things you've left behind you. i think it's possible to want to be big without falling prey to journalists who want you to dismiss where you came from. something can be not what you identify with now without being totally shit and pointless. what do you think about the way the underground scene that we had has been kind of co opted by like bis, like now there are loads of kids doing zines and bands and stuff because of bis or whatever.

rachel=it's become an institution. i want people to

Ch= when you started the band what was your aim?

Jason=the really specific aim was to stay together 5 years, when we started the band, Davey was still playing in Cap'n Jazz, but Dan and Scott's band had broken up, and my band had broken up, I think we were all at the point where it had been so much work, and putting so much into our bands, and it had just failed because of one or two people in the band just flaking and running it. We were just like we are going to do it, like stay together.

Dan=we all wanted to work, we all kind of knew what to do because of previous experience.

Davey=it's like mostly you do a band for fun, and only for fun, and that's kind of where it's back to now. But we didn't really know each other, me and Jason knew each other quite well, but we'd never like hung out, hung out. I didn't know Dan or Scott.

Dan=But I knew Scott from like 9 years before.

Davey=It was like oh we don't know each other but this is what we want, and I'm just gonna walk right now if I don't get it, and they were like oh this is what we want and we're gonna walk if we don't get it.

Dan=so we all walked together.

Davey=but like friendships and everything came second, I didn't know if I'd like these guys, we're all totally different people, and it was mutual, we didn't like each other at first. There were little things that really bothered us about each other but we worked through them.

Jason=and now we like each other.

Davey=it works out. But definitely the aim was stay together, because that's the biggest problem, you get to a point where you put out a record and like 8 days after the record is out you split up. Jason's band's lp came out after they broke up.

Jason=we recorded a whole album, and even while we were recording we were like: oh we're not going to be a band anymore.

Davey=we broke up 8 days into the tour of our album.

Dan=we stopped at a 7"

Davey=the album is always the stunt, they were stunted before, we were stunted right after, they were stunted during, so it was like we're gonna make a fuckin album and we are gonna tour it. We're gonna see this through. I don't care what it takes, and it worked.

Ch=and it's goin alright.

Jason=it's going far better than any of us could have imagined.

ch=Why do you want to be in a band or on tour?

Dan=I personally don't have anything else I can do.

Davey=it's our only real love right now.

Jason=I know why I wanted to be in a band, because all my friends were, and then once I was it was like addictive, so many times I've been like 'I could never play a live show again' because we've been touring so much this past year. I would be so content just writing music and

recording but I know that when None Left Standing broke up I was so miserable for four months. There's nothing else that's rewarding enough.

Davey=it's like a person paints, why do they stay up all night and paint? They can't really tell you beyond that they have to paint all night, we have to be in a band, there's no real reason. Your real loves take you over, you don't decide I really love this I'm going to do this, you do it, it's your life, it's like it's chosen us, and sometimes we hate that fact so much, now we're 5000 miles away from home and right now we all wanna be home, it's spring, and everyone we know is around and they are all gonna be gone when we get back, and we're hating it, but then in half an hour we're going to get to play and then it'll be like, yes.

ch=has your motivation changed at all?

Jason=I would say so. As soon as you've done something you want to grow.

Davey=The band has changed completely from where we started. I know we've written songs where we've been like we can't even believe we're writing this it's so ridiculous, and then we finish it and we love it, and it's nothing like what I would have imagined us writing, but even besides that there's stuff that we've done with the band that I thought we would never do, and it's kind of like it keeps building on itself, you do one thing, and then you want to go onto the next thing.

ch=it's good that it doesn't seem you have certain agendas, you just kind of do what feels right.

Jason=or that we have really short term things,



helen white

rachel=I was so lucky growing up in the country, there was no access to that stuff anyway, when first came to university I went crazy. First time in a big city, fast food all the time, but now I went on tour with international strike force (a slampi band) and we were in Brighton, and they went off shopping, I was like, well I don't need anymore clothes, I have enough stuff, so I was hanging out with the boys, like it was good I was not shopping but at the same time I was with the boys.

ch=what do you think about punk rock as a community?

rachel=a good idea that doesn't always work out. yesterday (a slampi festival that featured bands as diverse as ebola, month of birthdays, yummy fur, milky winnypshak,...) was brilliant, that was the first time I felt like fucking hell, there is a community that's not just about aesthetics, there was such an aesthetic mix of bands, people from different political areas, from all over the country, all those bands on the same stage, yesterday was amazing, best day of my life, a culmination of what I've always wanted. I haven't felt that way for a long time, I got glimpses of it with huggey bear, that was what was possible, they were a catalyst for things starting again in the uk, in a way it's a shame that they aren't around to see it.

ch=huggey bear changed so much, like I'm sure there are kids doing stuff who don't even like huggey bear who wouldn't be doing it without huggey bear having existed.

rachel=well bis are indebted to huggey bear, the clumps=I fucking hate bis, they are like what the osmonds are to the jackson five, a crappy MOR rip off, they took all the bad aspects of riot grrl and exaggerated them, the whole side of riot grrl I didn't identify with, they embody, like frankenstein's monster, a corporate mutation of what we created, fuck bis, they are a product, bis say that they are better than bikini kill or huggey bear because they sell more records, that's how I judge talent too, on that scale of judgement bono, michael bolton and bryan adams are great too. (kids start to laugh at/with me, the tape ends)

(next side) rachel=I have this conversation over and over with women about whether you should be in a band with boys, sometimes I feel that I'm bored of this and I don't want to have this conversation again, but you have to, you have to keep having the same conversation, or developing your own ideas on the subject, there just isn't a space in society to talk about that, it's going to be new for so many girls, so you have to keep talking about it, keep maintaining vigilance that the girls about it, the front aren't being groped at the gig, you have to stay in there, yeah it's boring, yeah we've talked about it for years, we get a lot of people writing to slampi who are just record collectors, and we feel like maybe at some point they'll get something more out of it, maybe because the lyrics are in some way political, and it's not always going to happen, a lot of people are only into it for style reasons, but at least they are allowing it to happen by keeping the money coming in, they might not get it but at least we've got their money to do all this other stuff.

ch=do you think punk has become no more than an aesthetic, and is that a good or bad thing?

rachel=well it's just like what culture does anyway, assimilates words, and that's what's happened with punk, but to me punk was never the sex pistols, the runaways were more punk because even though they did things in a sticky corporate way, they were teenage girls, and with a song like 'I wanna be where the boys are' it asks questions, and if some teenage girl thinks, oh yeah the runaways, they're really cool, I'll buy their records, maybe down the line they're going to think, what does that song actually mean? yeah, punk became commodified, but then riot grrl claimed words back, like don't always see something as an insult, or assume a word that's been used a lot won't mean something to you, I take punk as being the kids, or even the forty year olds that don't fit in with the way that society's structured around capitalism, punk still exists, yesterday was punk because none of those bands do anything in a corporate way, it was twice as punk because it was a mixture of aesthetics, mixture of gender, mixture of different sexual orientations, a mixture of people just doing what they want, the only way it wasn't mixed was racially, but I think sometimes that's going to happen and you can't necessarily always feel bad about that.

ch=it's not like you can be like, oh you're a 'person of colour' come to our show. rachel=it's going to be alienating for them anyway because you're in your little middle class white world, your punk rock ghetto, racism can be overt or it can be implicit, I'm sure I have some racism in me because I'm not really very good friends with a lot of people that are different colour to me, it's about liberalism, it's about accepting people for what they are, it's not about thinking I'm cool because I know this black kid.

ch=ian sveronius was talking to my friend and he was wondering why no black kids come to their shows, and we were like well for whatever reasons black kids don't come, if they did how would they feel at a make up show with this man totally aping their culture? like his adoption of the gospel rhetoric, and like prince's voice and james brown's stage act, it seems as if no proper explanation is given, and the last time I saw them it felt like I was watching a black and white minstrel show.

rachel=I feel like, yeah they talk about gospel, but what does that mean? why is he identifying with it? is it because he always identifies with the underground? why doesn't he make that overt? I don't understand the make up in the way I understood the nation of uylisses.

ch=I read James Brown's autobiography I saw how much was taken from there, their aesthetics, their performance, their rhetoric, and no credit is given.

rachel=I think if you're going to take from another culture, which everyone is going to do at some point because of the nature of the way we live, whether we want to or not, you should try really hard to pay respect, and acknowledge what you're doing.

ch=I think james brown is a pretty horrible person anyway.

dad mainly, when she was born her mum was like 'it's a girl. i don't know what to do with a girl.' so my mum did like fishing, went camping, really cool stuff. the way i was raised was mainly in the countryside, in a lot of ways we were cut off from society, we grew our own vegetables and stuff, so it was always going to be difficult for me to play the roles that a girl is supposed to play. when i was a teenager i used to get so angry with my friends that were girls who were like 'oh i can't do things.' i couldn't understand the inaction. i had no sympathy at all, i just went through friendships with girls like that out of frustration. i didn't understand what they did with their time, i don't know especially what i did, but i was like

really into music, or art, something i am coming to terms with now is that it doesn't have to be in a punk way that girls do stuff. women and girls can do whatever they want, and anything they have to do i'm going to support. even if they have to suck corporate cock. i know how difficult it is to survive.

ch=i think in a lot of feminist thought it has always been like money= bad, money=the patriarchy. and maybe that's how i feel about things. but i'm not going to be like no every girl must feel this way. because it's important that girls and women have a presence otherwise it will stay the same with men running everything.

rachel=i can understand much more now a woman going for a career because their mother, or grandmother didn't have that chance. it's not for them they can work that out for themselves. you can't work something out by being told it, or even guessing how you are going to react. that brings me back to the way a lot of hardcore kids perceive slant. like we did an interview with the melody maker and we learned that we didn't want to do it that way again. they just have this blanket to do it that way. i think it's almost like an institutionalized thing.

ch=one other thing is the fact that it's unusual for girls to be into music you know? rachel=boy bands, that's the accepted form of fandom for girls. they put so much energy into them, and they could form a band themselves. ch=well like kids have such energy. boys have it. and they do a shitty pearl jam cover band. girls have it and they follow. Take That around or whatever. record companies prey on it. i think it's sad that the spice girls have filled the vacuum that take that left, it's more punk.

rachel=my mum was always like 'don't shave your armpits, don't shave your legs.' and she didn't ever tell me why. i used to do it as this sneaky thing but then in the end i was like, why the fuck am i doing this? in some ways i used to be insecure, i always knew i didn't fit in at school, partly because i moved around a lot as a kid which i never realized that that was the reason. i always had a different accent to everybody else at school, i was quite fat. i used to be like 'well why haven't i got a boyfriend?' something that is so common amongst girls, like taking it out on your body, trying to make yourself this perfect little thing so



the boys will like you. and i don't think i really wanted a boyfriend. i just wanted what i thought the other girls had; the other girls were actually relaxed about being a girl, and i wasn't. that was one of the main problems.

ch=i think one of the important things girls should know is that feminism is about choice, like you can be a house wife, you can shave your legs, as long as it is on your own terms. rachel=and i think that is what scares a lot of women. and men too. i think that is partly what happened with the riot grrl thing, teenage girls were thinking they had some choice, but it was. 'so let's follow this fashion...'

ch=well i'm a total consumer. like oh five minutes ago there was a chocolate advert on tv. i feel like some chocolate... i did these market research thing with these kids who were like 'no we're not affected by advertising, we wear whatever, drink whatever...' and they were dressed like blur. you know total media construction. i can be like yeah, i am swayed by advertising. i think levis are the best jeans but i don't know why they are, and then i can try and deal with that. because coke isn't it, but i think it is.

like touring europe was something that i really really wanted to do, and now we're doing it. ch=has it met up with any of your expectations?

Dan=it's as beautiful as i thought it would be. Jason=Once we get home we'll probably be like 'god that was amazing.' Tomorrow we've got an 11 hour drive, so how much of the country are we going to be able to see?

Ch=do you feel affiliated with the hardcore scene? Dan=i personally don't, except for the fact that that's where we came from.

Jason=it sounds really horrible but there used to be so many more good bands in the punk or hardcore scene, either my tastes have changed dramatically, but it seems there aren't that many bands that i like anymore. And bands that i do like are maybe bands that we like tour with, maybe because we know them as good people.

Dan=most of the music i listen to is definitely not from the hardcore scene

Davey=as a group we either like electronic music or i guess lo fi and that's obviously two directions we're not going in. it just seems that in the states there are so many people that are stuck and don't seem to move on, like southern california is with all the san diego bands.

Jason=my first band played with heroin, and people are still doing the sort of music my first band were doing. it's not challenging.

ch=i couldn't think of how to phrase this, but i wanted to talk about the lyrics, the lyrics are very evocative, do you have anything to say about that? what's behind the use of imagery.

Davey=we could sit here until the sun came up talking about this. it's like explaining the first seven days of the world.

Dan=like explaining water to a fish wouldn't you say?

Davey=let's talk about a couple of things i like to do in lyrics.

Dan=just do the generic run through and get it over with.

Jason=personify locations and imagery...

Davey=they know the whole story. ok i steal a lot of stuff. i plagiarize a lot. for the record there's probably like 7 or 8 lines that are out of books or poems, this is probably like closest to the truth i've ever told. i don't try and say anything. If this was a novel, my lyrics are the setting, if something happens i'm more interested in making references to where it happened. i don't want to comment like this is right and this is wrong. this is messed up or this is the greatest thing that ever happened to me. This is what happened to me, and this is where it happened to me. like a colour.

ch=i kind of got this idea that they were photographic.

Davey=but kind of in a vague way. sometimes it's real obvious. A lot of poems are written with that intent, like to be vague, but then in the last line they say this is this. i don't complete the picture, some songs, like heart of a broken story, that song doesn't mean anything. it

ever happened. it's just supposed to evoke a colour. it's supposed to just mean yellow. i felt that the music of that song was really heavy on the colour yellow and i just wanted to enhance that. The falsetto keeps time 7" is blue. sometimes it's just an addition to the music, like it has such a good base to it that i don't want to say anything. i don't want to distract from the song. the songs on falsetto keeps time are all one song. they are just so perfect together, so blue and so water that i didn't really want to mess with them. There are things that are meant to be concise like that record's blue. like the radio love song. where it's really cheesy. i didn't think i'd ever heard a song that was so cheesy and so blatantly like this is exactly how i feel. i tried to cross the line of being honest, where you probably feel uncomfortable reading the lyrics, like i know this kid too well. i tried to do that during this whole crusade of seeing everyone looking at me singing. and i tried to make everyone feel like i was looking at them singing. like trying to turn the whole thing so that something that is so uncomfortable for me, now you have to feel uncomfortable. trying to cross certain weird lines. trying to be so over honest so it's like different. the whole point was for it to be something new. then there's the whole idea of just locations. i could say i live on the corner of Bothe street and North avenue and i live real close to the lake in Milwaukee, and you're gonna sit there and be like i've never been to Milwaukee, and i totally don't know where Booth and North is and i don't know what the hell river he's talking about. but then if i say this songs about France, and it turns out we both have the same kind of image about France. so i try to talk about really big locations and give them identities as people and take the people out of them, and then just write a love song about Delaware. and that way you won't be like 'Oh he's in love with this girl'. so it's like a love song that anyone can attach to. i try to mess up images, like make a house a person or something like that. anything to make it interesting, where it's not been done before and it kind of gives you a weird imagery. like 'oh i thought it was two people kissing' that's been said. bon jovi did that. Ch=this has already been said, but i'll read it out anyway. your lyrics create a sense of atmosphere or of place rather than being say, political do you think politics have a place in punk anymore? Davey=i totally think they do. i think it's as relevant as anyone wants it to be. The problem is that earth crisis and the people they're playing to are saying the same vegan spiel, you're preaching to people that already know, and that's why they are there. nobody new is hearing it. that kind of politics doesn't seem to do anything. like we get together in our small group and discuss why we don't like things, but no one ever knows we do it so it's like therapy more than it's like politics. which is cool, but you get to the point where therapy is useless because you're just saying the

same thing to the same people. But the other side of politics where there are 18 million kids who grew up as I did, totally middle class suburban usa, who lead not perfect easy lives but like I can't tell you why Mumia should be free. I don't know anything about it. I'm not the person that anyone should hear it from.

Dan=well it's a passion too, and you either have it or you don't.

Jason=people put too much emphasis on it, it doesn't have to be a part of music, it can be and that's great. it doesn't define punk and I don't think it should.

Dan=it's an aspect of punk but it doesn't define it.

Davey=it just makes more sense for bands to have personal politics, not like oh this songs about...

ch=one truth

Davey=exactly.

Jason=plus it over simplifies the issue, I know that at least in our band we don't share the same politics.

Davey=we're not like this vehicle for political messages, and if that's wrong then... I'm admitting that I'm not good at that and I'm not going to BS.

Jason=it doesn't have a place in our band, but I totally respect it's place in punk rock.

Ch=would you describe yourselves as a punk band beyond the fact that you all come from that background?

Dan=any parents always ask: what kind of music do you play? and I can't say punk rock and I can't say indie rock and I can't say hardcore. So I don't say anything.

Davey=you're asking a question in which nobody's definition is the same.

ch=I think punk is more of an aesthetic now.

Dan=exactly. we share a lot of the same aesthetics as other punk bands, but in a weird walking the fence way. Like we can play indie rock bar shows but then in sweden we played with the misfits and integrity. we kind of walk this line.

ch=would that show happen in america?

Dan=god no.

Jason=I think playing with integrity doesn't do any good for us, those people are never going to hear us, not because we're not a good band they're just not going to listen, it's hard to be booked with those bands I think. it's so separate.

Over here I'd like to play with say supergrass. ch=you like supergrass? the singer lives near, I see him all the time.

Davey=my first band played with them, they supported us, it was their first American tour.. ch=supergrass supported capn jazz?

Jason=are they big here?

ch=they are. they're like number one. Jason=their new record is so good. ch=Do audiences have expectations of your shows? how do they generally react?

Jason=we internalize what we do so much, I mean we do feed off of the audience, but we don't try

and do anything to the crowd really. but what they do regardless totally affects what we do. if somebody just stands there and just stares at us it's going to be harder to play for them. with us, when we play a show it's more than just four of us playing our songs, there are enough bands that just play their songs with their backs turned. so we try to play a show as entertainment. you try and give the people something to watch. one thing that I get really annoyed about is when people only want us to play certain songs, which is the age old band thing and I've talked to a billion other people in bands and it's the same thing. people want to hear songs that are so old, and we have all these new songs that we're excited about and no one's ever heard them. I know when I see a band play I would rather hear songs that I'm familiar with. it's between the time that you actually put out a record and people get familiar with it that you have all these new songs. like the split with texas is the reason, the song off that I fucking hate playing, these guys don't mind playing it.

Ch=do you prefer making records or playing shows?

Davey=performing

Dan=I like making records.

Davey=you hate making records.

Dan=No I don't I like recording a lot, but I...

Davey=this is blowing me away by the way.

Dan=what do you think I do all the time?

Davey=you like recording you. in the studio you are so pissed.

Dan=when I record even myself I throw things, because I want everything to become immaculate all of a sudden and if it doesn't work that way I'm very easily frustrated. If I don't feel like I have the perfect drum track I go in the bathroom and throw water on my face like 'wake up!' so the next time I play it if it's not perfect I'm like...but I still love it.

Davey=it haunts you for like a year and a half.

Dan=I love creating sounds.

Jason=I love recording when it comes out great, then it's like the best.

ch=how are you perceived in america?

Dan=people perceive us as getting up on stage and having as really great time and having a smile on our faces, and if we're not then...

Jason=we try and play really happy, but that's ridiculous, you need prozac to be like that 100% of the time, and days when we come out and it doesn't click and we're not like totally...

Davey=I disagree, so many people come up to me and are like 'it wasn't the same, you weren't like chattering between songs...

Jason=see that's what I don't like, and that's why I'd rather record...

Davey=people demand you to be this certain way.

Jason=and that's great and sometimes I do feel energetic and those times are great, but you obviously aren't like that all the time. I would way rather have people respect us just because we play and be into it because the music's good.

wasn't totally satisfying to me. I was getting something out of it. at some point you realise that about yourself, and maybe you go overboard and make it over, which I think actually was what the whole riot grrrl thing about. actually before riot grrrl I was really tomboyish, then with riot grrrl I really wanted to experiment with really girly stuff, like wearing pink, and if I look at photographs of myself then I'm just like 'oh god what was I doing, I look like a fluffy cake.'

chimps=I was thinking about that. like if I see pictures of skinned teen (the band I was in) we're like super punk, like fucked up skirts and hair, now I'm like jeans, sweaters... I don't feel like I need to represent anything through my clothes anymore, which I think I used to in a way.

rachel=you don't express it so blatantly. now most of the time I want to wear trousers and jeans because I feel really comfortable. ready for action. like with riot grrrl, it became quite costumery, it was about the little cute things you had bought, and in some ways I could appreciate that aesthetic. At the same time I was getting into crass, now red monkey has toured around the whole of europe, we've played in a lot of squats, where politics is your life not what you buy. it's not hello kitty, it's 'we've got to steal this food because other wise we can't afford to eat. we're going to reclaim this house...' I mean you can't get more political than reclaiming a building. that's like taking control of your life and not feeling subject to just what you buy. you can think about hardcore in a socialist way, even if it doesn't achieve anything else, at least they own the means of production and distribution. that's really good, but there are a lot of things in it that are not deal with.

chimps=yeah. well like before the whole politics of riot grrrl were kind of identity things, like I am a working class girl from a single parent family and therefore this is my politics, like my life as a girl, and then coming into hardcore which kind of has this thing about being radical kind of beyond that sphere, and finding that people are like campaigning for say abortion rights in brazil but mistreating their girlfriends.

rachel=when I was a teenager I was really into those worthy causes like CND, and yeah that's all really important, but now I feel more complete as a person because my politics are part of me. because I don't have my CND badge that doesn't mean I'm not a political person. I've learned the value of actual conversation, and communication with people, where I don't care what somebody looks like I want to find out what's going on underneath. it has to be personal, and it has to be to do with how your everyday relationships are. if you're not dealing with things in your relationships, and this is something that pisses me off about hardcore boys, and not all of them are like this, and maybe I don't know them well enough...but you'll talk to them about something and it seems like you've really got on, and you feel like you've got a friend, then the next time they see you they won't even talk to you. and you know they treat their girlfriends really badly, they'll go out to a gig and won't acknowledge their girlfriend, if she's lucky enough to have come along, and yet they consider themselves to be so

political

chimps=the patches and the slogans on the t shirts are just signs, and somehow there isn't anything else there. for me I need to have more than signifiers. I think a lot of girls in this scene will talk about like the way women are treated in like china, or animal rights politics, but they don't see destructive patterns in their own interactions and relationships. they'll be like oh women's rights, but they'll be in an abusive situation, at the same time I'm not like oh just personal politics concern me, deforestation has nothing to do with me

rachel=I think what happens is because it's a community that's established, they get to this certain level and they won't go beyond that because nobody in the scene is talking about getting beyond that. people are capable of doing it, they are just scared of stepping outside of the

community. I was talking about this with rosi in relation to the lesbian community, like you feel alienated by the mass of society, so you have your place that you go to, and you can't reject it. I think a lot of girls within hardcore are like 'well I've found this place and if I speak out about all this other stuff where am I going to go then?' this is my only place to go. I've always been lucky in that I've known pete since I was in school, me and pete have always been there to support each other even when no one else is around. with kids in hardcore you could say that yeah, you do have a certain amount of stuff in common with them, but maybe they have this other stuff that you are maybe not so interested in, but that doesn't really matter because you can still be a certain degree of friends.

ch=well I'm always like, I'm into the hardcore scene for what it is to me, and what it does for me or whatever, but I have friends, and not like I don't need anymore friends... but at the same time I don't have that need.

rachel=exactly. I went to an abimanda show on my own, and all the kids were like 'who's she?' and I felt so uncomfortable I had to leave, and I was so into going. sometimes I feel that way on tour, even when I'm meeting loads of inspiring people. we have this thing with slampt where a lot of people have more problems with me than they do with pete, because pete will try really hard to get on with people. whereas I ask a lot of difficult questions and people are just like 'I don't understand what you are because you're not this thing, and you're not that thing, on tour I'd just disappear, spend sometime on my own writing, and unfortunately if you are a woman, and you are doing music or creative type things then you are going to have to spend time on your own. you shouldn't feel bad. you shouldn't feel like you always have to have friends, it's ok to just deal with yourself. action is supposed to be a boy thing, and I think girls have a self consciousness related to that. I had a pretty good start in life.

my gender identity was pretty fucked from the start. I can remember saying to boys when I was 8, 'male chauvinist pig!' my mum raised me to be this crazy little feminist girl, I'd fight to play football you know? my mum was just like, well you can do whatever you want. my mum was raised in this weird way, she was raised by her

the RED » D*MONKEY...



the red monkey are the most exciting band in england at the moment. rachel plays the bass and sings, pete sings and plays guitar and marc drums. this is a conversation with rachel after the summer slampt festival.

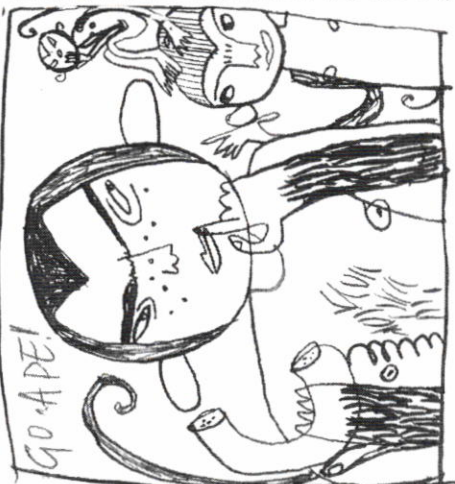
so we were talking for about 20 minutes about riot grrrl/punk rock girls before we realized that the tape wasn't rolling...

chimps=well do you want to make any summarizing points as to what we've just been talking about? I didn't want it to be a big discussion of riot grrrl, but I wanted that in there because it's important to have that as a sort of context...

rachel=definitely. we wouldn't even be here otherwise.

chimps=in some way i still consider myself to be 'riot grrrl'...

rachel=it's an under the skin thing. all the latest records i listen to, like sleater kinney, cold cold hearts, the stuff kill rock stars sends slampt, i'm it's really good stuff and i'm glad i get the chance to hear it. pete was saying to me this morning when i was making a mix tape 'you listen to so much girl stuff' not like, oh that's a bad thing, but he just noticed it's like oh yeah, i do. every so often i rediscover that. it's what i'm used to: it's what i want to hear as well. when i was a teenager i was listening to stuff like the breeders, and pj harvey and even though in a lot of ways it



which is the problem with shows because it's not the way it is. i've left shows because the record's been so good, and i would rather not see the band live.

ch=at the moment i get distracted at shows unless it's at a smaller place i don't get into it.

Dan=i went to see the monkeys on their 25th anniversary tour and i started crying because i was so far away and everyone around me was so loud and i couldn't see anything.

Davey=how old were you?

Dan=18

ch=do you have any good tour stories?

Dan=we have about 8 million

Jason=one for every day.

Dan=We have books of polaroids that we've taken on tour.

Jason=they are extra confidential.

Dan=When we toured for two months with Texas is the reason, we travelled together, so like whenever we had to stop over to pee or to eat we just go crazy and do all these funny things.

Jason=The bassist of texas is the reason does the most physical comedy. Those guys are just hilarious.

Dan=we have wigs in the van that we pull out. ch=some friends of ours do a band, and they were supporting this ska band, so there were all these like ska kids and pop punk kids at the show. Our friends came on dressed like 70s aeromsmith style, like suede fringed jackets with

cowboy hats and mullet wigs. The audience were just like what the fuck, and they played like twisted sister and mid period kiss songs.

Jason=that's awesome. Is that what you call that haircut here, mullet?

ch=well, taken from like the beastie boys terminology, we don't have an actual english term for it. short on top long at the back. 2 haircuts in one, we're not inventive enough on that tip.

Dan=we have like 80 names for it. Schwelby is short on top long at the back.

Jason=the canadian passport. neckwarmer.

davey=the swiss miss.

Dan=the iron curtain. we could go on forever

Jason=like every city we stop in we'd be like what's your name for it, and they'll say something fucked up. hockeyspeile is the swedish one. it's a helmet they wear for some sport, but it's also the mullet name. hockey hair.

Jason=soccer rocker.

ch=you should grow mullets for a show.

Dan=we've already tried. i tried growing big hair.

ch=shaft style

Dan=what? oh shaaaf. not sharft.

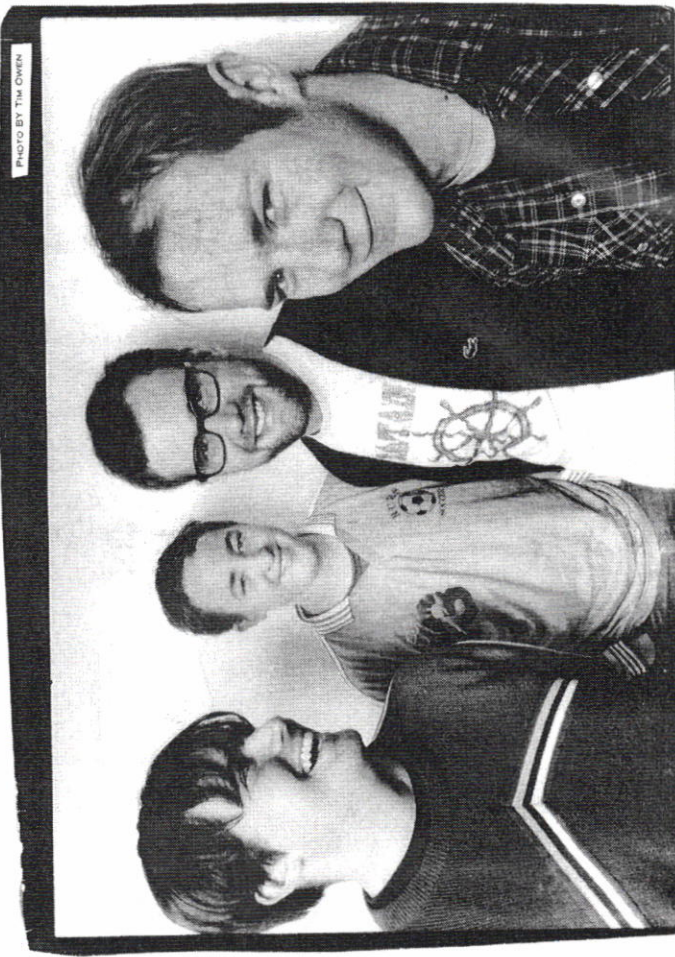
Jason=the accent makes it sound all arty.

Davey=i'm making one last ditch effort to grow my hair.

Dan=i sort of have to because my brother wants to film me and i want to be as gross as possible.

Davey=you were pretty gross before we left.

Dan=i have to go back to that. i liked it because i wore my hat all the time, and my hair was all



popping out around it.

ch=could you get an afro?

Dan=right here (points to top of head) the rest is flat.

ch=you could get an awesome mullet.

Dan=I could have the box locks.

ch=I can play.

Jason=we saw kid. it was weird, we were driving up to new york, because we flew out of new york, just scott and me, everyone else was asleep, in the middle of pennsylvania, 6 hours from new york, we saw this guy driving in his truck, and he had really big hair, shaved so it was like a stripe, and he had a beard. it was like a ring, like a mane, we took picture of him from the car, and we got to new york, and we're staying with some friends of ours, and the guy's just walking down the street.

Dan=it was a sunflower.

Davey=we were like, oh it was early in the morning you were delirious, then we saw him walking down the street with his sunflower.

Dan=it made me laugh, like he actually shaved it.

Jason=it was like bozo the clown, another thing we were thinking of coming over on the plane, food named after countries that we have. French fries, english muffins. french fries, english muffins don't exist here, it's an american conception.

Davey=we just make up our own names, this sounds english, english muffins.

Ch=the worst thing is american bread.

Davey=wonderbread, you can make it into a ball, the whole loaf, it'll stay like that.

Jason=I never noticed that about american bread, but now you say it...

ch=one thing that's weird is the fact that all the kids are alternative in america now, like jocks wearing stuff they'd beat kids up for a couple years back.

Dan=it's weird how fashions change, when I was in middle school I was wearing pretty much the same as what I wear now...

Jason=I was cool way back when you know... Davey=I taught gym class in high school, like teacher's assistant, so I didn't have to go to class I just taught gym, all the kids hated me, they were like who's the weirdo. Now every once in a while we'll play a show at home and someone will be like you taught me gym in high school like four years ago.

ch=hey pal, let's hang out now. Davey=like why didn't you talk to me back then. Dan=I'm gonna bring western wear back in. Davey=I'm going to bring back wrestling boots. ch=I'm gonna rock like giddy lee style.

Dan=he's gonna bring the mustache back. (Jason starts doing pin rolls on the bottom of his jeans.) I'm gonna bring this back.

Davey=any room mate still does that, he's been doing it all the way through.

(ok so I know this is super long, but I can't edit ...get with the promise ring, they are the shit for real kid. on jade tree records...)



helen white

21

QUESTIONS and ANSWERS

about

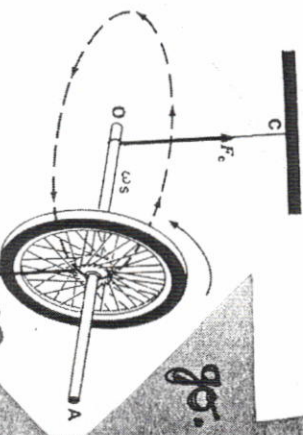
YOUR FUTURE

there is this & there is also
the incessant summer heat, the oppressive boredom, & a creeping, unspecified nausea. NA.
revolutionary desire
hunger for more,
unspecified lust & frustration
and where and how do they meet?

too many of our aspirations get lost even if articulated. some seem so impossible that to try would be ridiculous because of their grandeur. like if we can't be on gravity or do slayer riffs then why be in a band at all? or if we can't write as well as jeannette winterson or carns then why try? are we encouraging our friends? not that you need a posse backing you up, but to try certain things without even as much as mild positive feedback is too nietzschean a task for too many of us. i try because the trying is all. because we can't start at the top, even if you could make a living off your art, would you want to? don't things mean more when you've had to work so hard at them? and isn't there something somehow nobler in starting small & doing it all yourself? you notice everything when you start small. what people in your community think is more important than the review in heartattack. where you live & spend most of your time is the place that needs the most. i'm thinking lately about revolution through the individual and the community. you have the greatest impact in your own scene, not just scene-wise, but also in talking with your parents and friends and co-workers. in taking a stand, not just on some issue halfway around the world but in one effecting your living space. everything from what you eat & where you shop & work to how you handle comments. we're always on display, always making decisions (political) because silence is a decision as well. and it's okay to not be perfect. nothing is completely vegan or cruelty-free. this does not mean nothing is worth doing. because you can't be perfect or pure, you should just accept all the stupid shit? that's weak as hell and not fulfilling for anyone. even just for entertainment value, isn't it more exciting to be a participant?

weight of the wheel causes a precession.

it is here in the struggle where you live and die. not at reaching some distant goal but in your efforts and actions. it can't be any worse than sitting there & taking it, can it? i offer this to you as i would to a friend. not caring if they think i'm hokey, knowing it is making my own evening a bit better. we need ourselves and we need each other if there's to be any goddamn hope at all.



trans - PO Box 13077, Gainesville, FL 32604 U.S.

I was born in Leeds in 1973, 24 years ago, aged 19 I moved to Newcastle and one year ago I moved to Glasgow. Most of my friends in Leeds either ran away into new and exciting lives in other cities and countries or drifted off into conformist drug hell. Last night five years and one week to the day I left Leeds I sat at a table with 3 friends I hadn't seen for years. We drunk pints, we swapped anecdotes, we made small talk, we didn't really know each other anymore. Most of the conversation went along the lines of what dosage of what drug we'd had on what night seven years ago. We remembered old faces and old in-jokes, replayed long past scenarios with the joy of nostalgia conveniently erasing all the bad baggage on our mental video recorders. Two hours later and I leave the pub, twelve hours later and I leave Leeds, feeling strange about the whole affair. I don't know Leeds anymore and I certainly don't know my old friends anymore, maybe I never did, maybe we were all too blinkered by rampant psychedelic abuse to bother to get to know each other in the first place.

And you know if I wasn't in Ebola I don't think I'd ever go to Newcastle again, I sometimes wonder where my life is going. I mean am I just going to uproot myself every few years, and systematically replace all my friends? Nah, of course not. Most of my friends live all over the place now, the people I feel closest to live in other far and not so far away places now, and we share more in common than mutually lost teenage years.

my name is stick boy and I like monkeys.

my mail address is: po box 17A Newcastle upon tyne NE99 1TA

tiny rabbits bouncing in the corners of hay fields. patchwork landscape of green leafy bobbles. the sun is yellow or pink. the blue sky takes on an amazing iridescence of mauve, purple lavender, coral, shocking pink and pure yellow light. i look away to collect my complementary drink (the train is unbelievably hot and packed, and i have to sit on the crappy fold down seat beside the door- something, ugh, is dripping from the ceiling).

i look left again and the sun is obscured by banks of clouds. it looks divine. it is the sunset of my past, swinging high and low on chapel hill, inspiring me to think that one day i would have to come back and watch the sun set over arran again- how did i know so young i would leave vowing never to return? its the sunset of my future, searching for something lost inside me for a long time, tiny beside a buddha in sri lanka, or waiting for the turtles on a rendang island beach. its the sunset of now, of streaming through the countryside on a smelly packed train. its geese in the garden, large trees to be climbed, of cats and nature and the way of things. its exploring, of kind friends who astonish, of sunday dinner, of long days of tea and toast and nothing much. it is getting out. it is what england means.

just after i wrote this, the country where i live voted in a referendum to sever its beguiling ties with its enemy neighbour. they voted for their 'own' government, and the right to control taxes so they could pay for the things the enemy has kept from them for the past hundreds of years.

while they voted, i was in europe, dreaming of and not shitting myself at borders.

they think it is their country to do with as they please, but, as i explain to anyone who will listen, you can only really make decisions that apply to yourself. people are people everywhere, whether there is a border between them or not. politicians are politicians everywhere too, and they have no right. it doesn't matter to whom or how much money you give up, life is not going to get any better till you grab it with both hands and declare yourself in control. not this government or that parliament, not the council, not the social, not the doctor. we are a society of victims. nothing is ever anyone's fault anymore. everyone has a scapegoat. and its not because we're downtrodden and powerless, you don't have to read the daily record forever just because you always have. for the scottish, the oppressor is the english because

- a) we had a fight a bit ago
- b) the government is there
- c) they are richer
- d) they are better at football than us

etc etc ad nauseam. (all this "the english stole our shoes" bobbins might have something to do with all scots spending their money on beer and fags and chips, and curiously enough, hospitals in which to put red nosed alcoholics, rotting cancer victims and fat young men with coronary arteries like butter in a straw.)

and i know, because people are people everywhere, and politicians are politicians everywhere, england isn't much better. but i will be there soon enough, and until then i will romanticise it as i see it a weekend at a time. as it stands, as an english lover, i am the race traitor to this 'proud nation' - i deserve a brick through my proverbial window. it never ceases to surprise me how some sensible people i know can be scottish nationalists.

scotland is a horrible little nation to live in, rife with the belief it can, self-abuse, poverty, ignorance.

race traitor

fuck scotlands future, the future is sitting outside the -1 in 12 in the sun with gravel sticking to your arse and a can of cider in your hand. life is all about getting out.

my sun is just a pale orangey line on a plebald navy sky above berwick upon tweed

kirst c/o class records 5 paterson terrace glasgow g75 0ba. i have zines for sale. thanks.

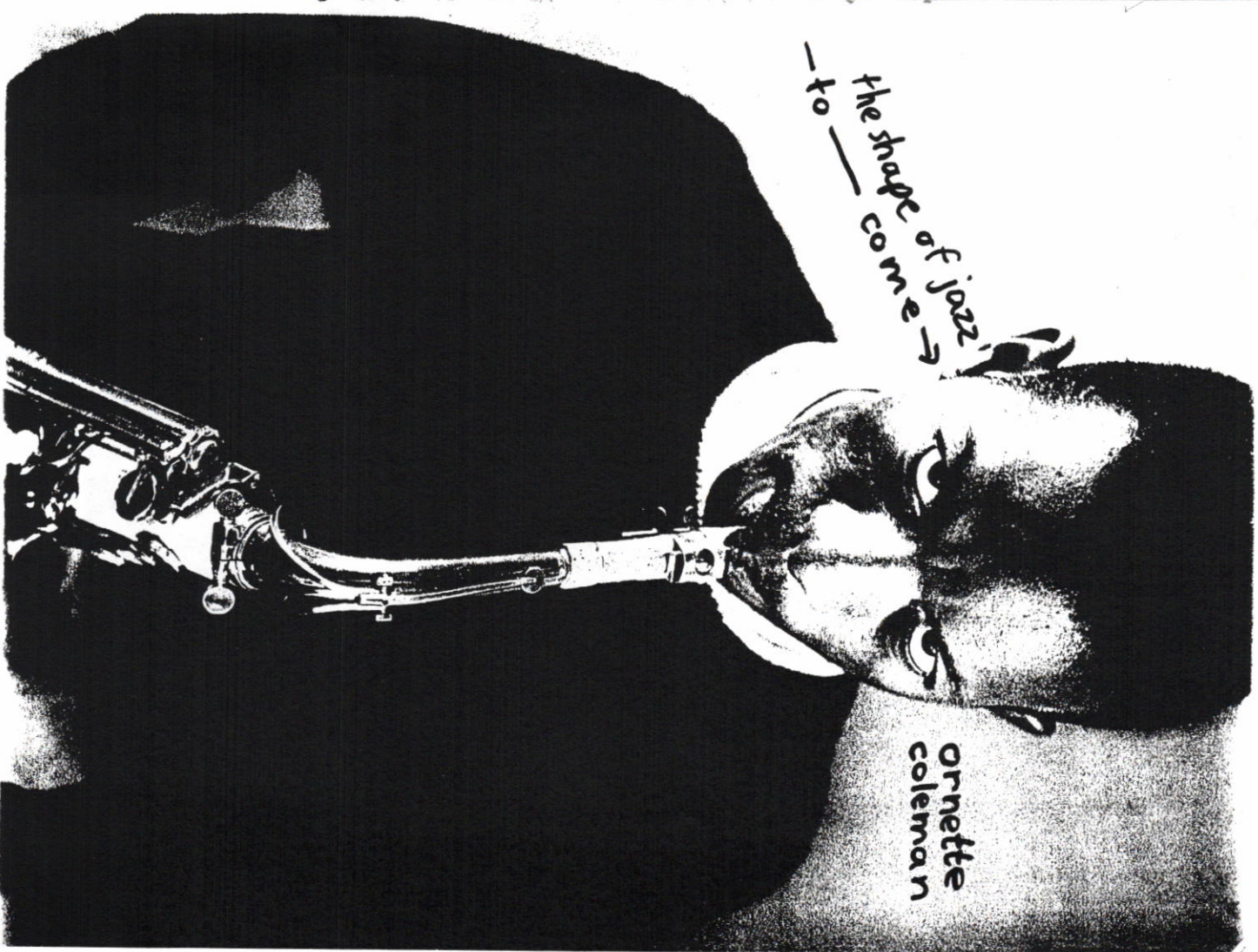
I've grown up.

It crept up on me somewhat but it happened. I guess it's been a slow change since I dropped out of university two years ago but I think it only really hit home last night on the drive back from Tobin's. I just don't hang out as much as I used to. I go home at about eleven so that I can get an early night and get up in the morning. It makes me sad. I feel like I'm missing out all the time, like nothing ever happens till I leave then suddenly things start to heat up, people have fun and I miss it all. I miss staying up all night and talking shit about everything and anything, laughing at Luke's poor justifications for his caffeine intake (like we think less of him for it) and getting accused of being too skinny. I miss it all a lot but I also know that it just isn't for me right now. These last two weeks it's been really sunny and I've spent all but two days of it sitting in front of this computer, getting a new mail out list put together and putting the finishing touches to my business plan for the record shop I'm opening soon. That's done now so I've been having the evenings off but still I yearn for the days before I decided to commit myself to any of this. I used to be able to take a week off and just chill, jump in a van and go to Switzerland or visit my friends down south. I really need to get out of Glasgow once every six weeks or so and make that trip down the M74 that I've done more times in the last two years than in the twenty preceding them. Now? I can't really remember the last time I visited my friends in England, apart from the last hardcore festival at the 1 in 12 club, and that was plagued with enough trauma, thank you very much.

In the last two years the godposts have shifted continuously, from being twenty and pretty much care free to being twenty-two and feeling crushed by my own punk rock work ethic. I think I've finally become what I swore I wouldn't. It might be my own work that I'm tied to but I'm still completely tied. Everything revolves around fitting as much work in to the day as possible. I feel the same way as I did at university where I felt like I had to be studying all the time (not that I ever did, I just got good at pretending). I think that back then the pressure came from my folks. This pressure though, comes from one place only and that's inside my own head. I know that I'm treading the path of so many people that grew up in the eighties, straight into an early grave from some kind of stress related heart condition. I wouldn't come from the west of Scotland if I didn't have coronary trouble by the time I hit 50 and since I'm vegan (everyone here dies from eating pie and chips every day) it looks like working myself too hard is the key. Maybe it's some kind of yuppie hangover or something? I don't know. All I know is that I really need to start cutting myself a little slack otherwise I'm going to go crazy.

OK so you can write to me if you want, it makes me happy. If it takes a week or five to get back to you then don't feel bad, that's just how it is round here sometimes. The following things have made life much easier of late: Kyuss, Ride, Ottawa, Ida, Birch Magnet, Month Of Birthdays, constant cups of tea, vegan florists from Grass Roots, Joan of Arc, my much needed trip to Leeds last weekend to hang out and go see Rex and erm, a bunch of other things too but I can't really think of them right now, whatever...

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 S1H4ss@aol.com



the shape of jazz
 -to-

ornette
 coleman